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fountains of Mansart's have been the inspiration
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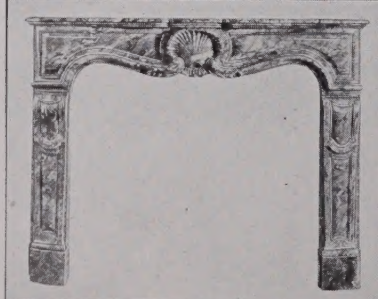
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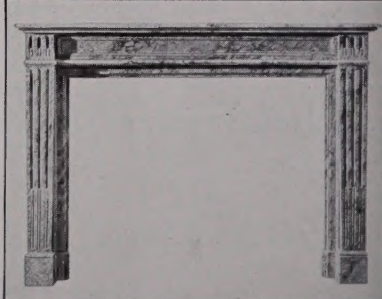
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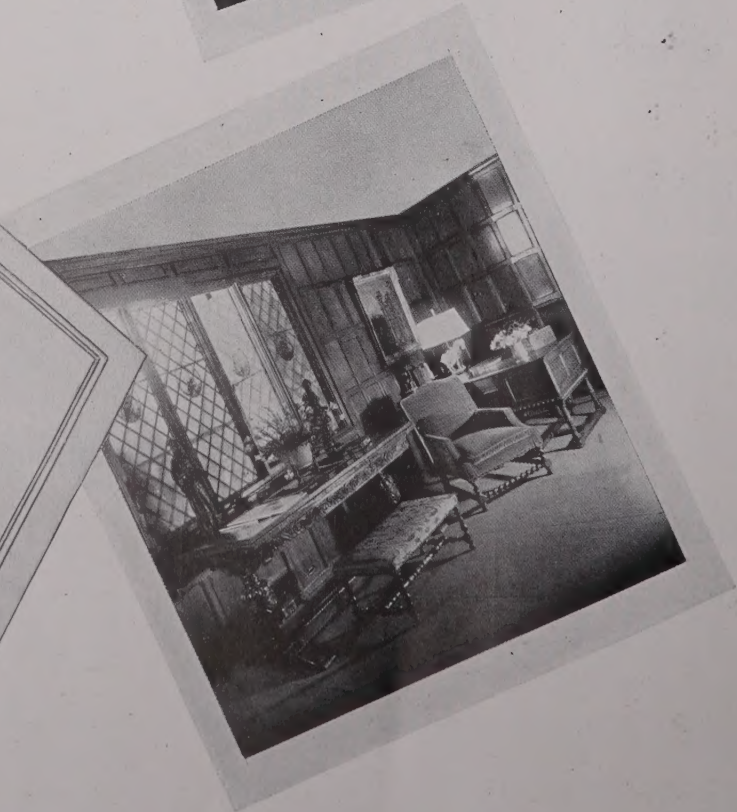
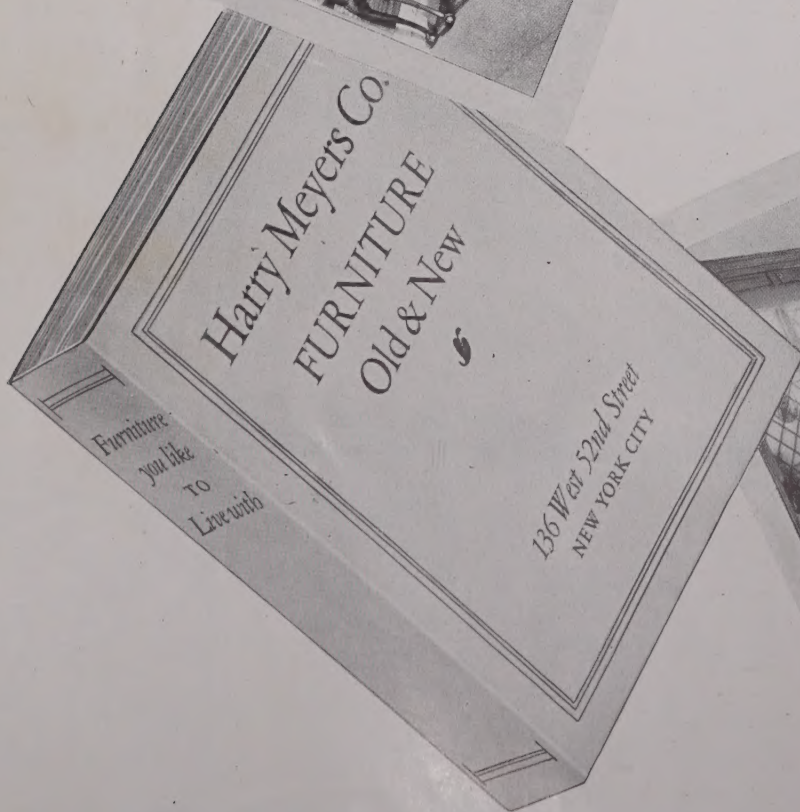
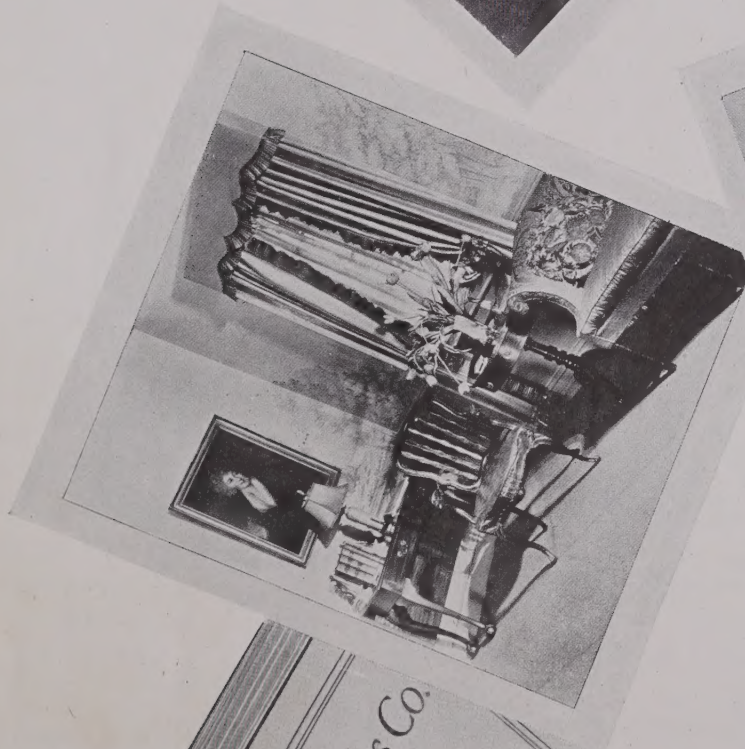
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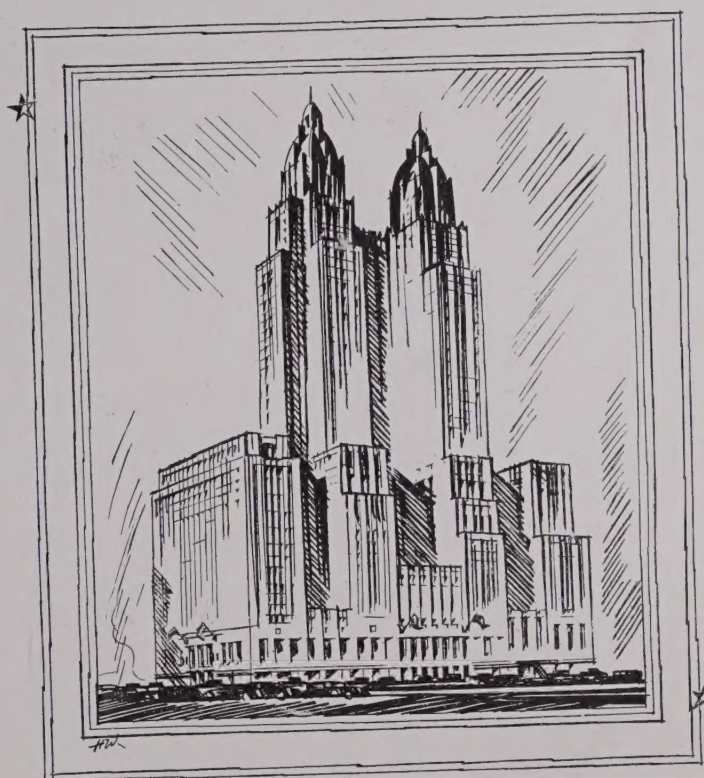
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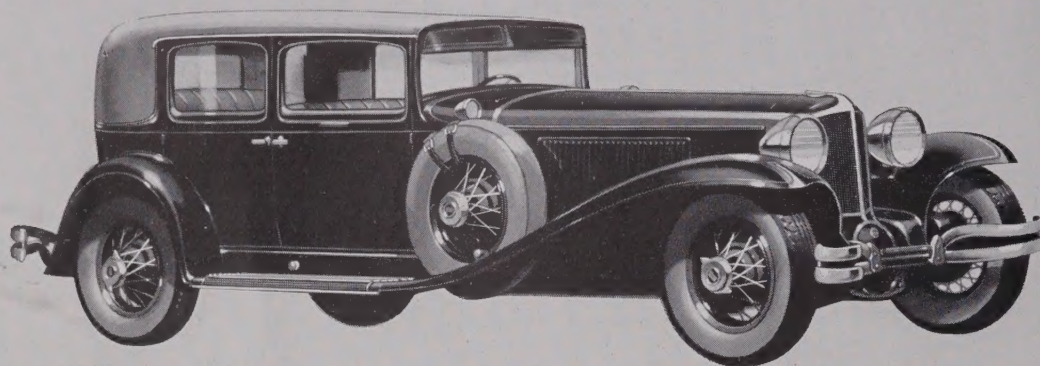
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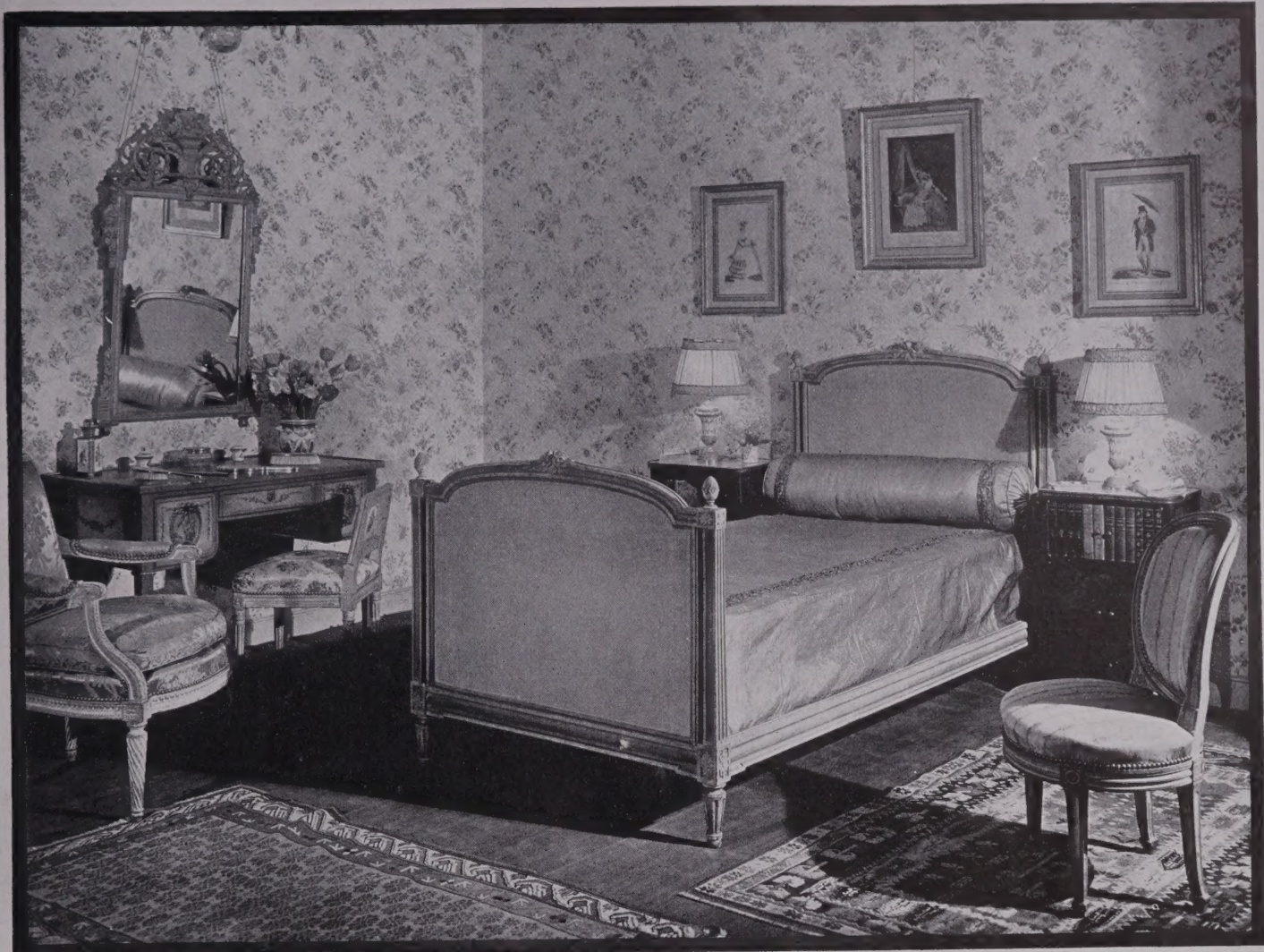
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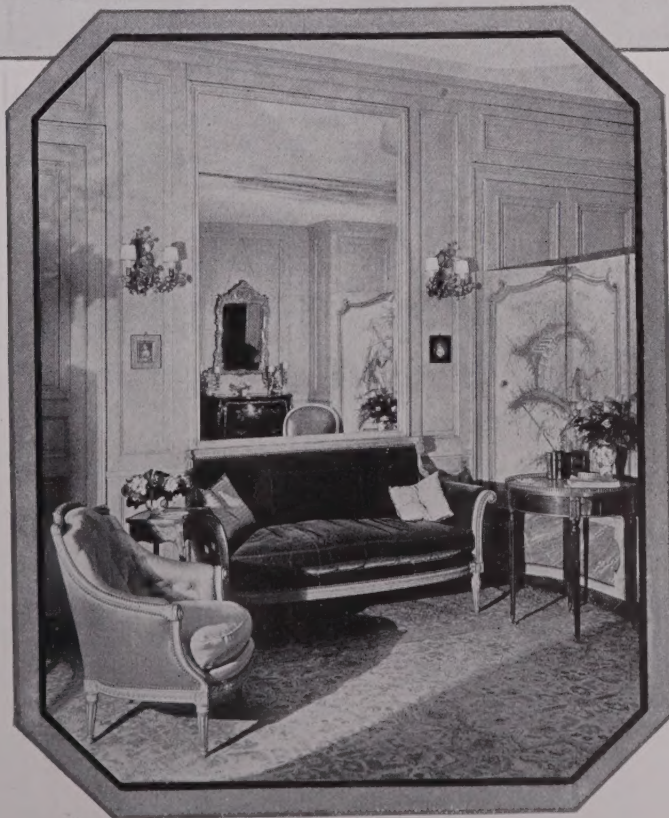
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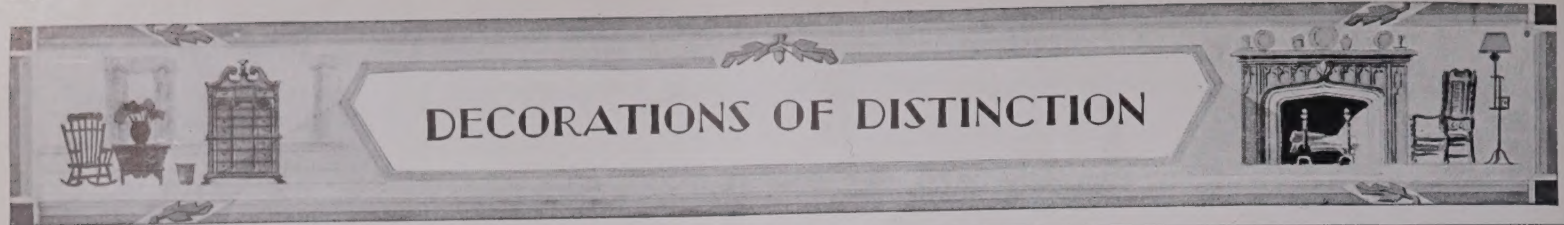
created French furniture available—models fit for the finest of homes. They know that Brunovan models, authenticated reproductions of collector's pieces, are handcrafted in Paris by individual artists whose life work has been the re-creation of the famous works of the Louis XV and Louis XVI eras. That is why in homes of distinction, decorated in the French XVIIIth Century manner, Brunovan's authenticated reproductions will invariably be found. Through your decorator, dealer or architect, you are cordially invited to inspect the Salons of Brunovan, twenty-four rooms, each appointed completely in the manner of the French XVIIIth Century.

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From the Smart Shops and
Antique Galleries

By ELIZABETH LOUNSBERY

ENGLISH antiques dating from the Queen Anne and Georgian periods comprise an interesting stock at the Grosvenor Galleries. Accessories for the living room are also featured in fine old mirrors, such as that illustrated, intricately carved in gesso gilt—one of an unusual pair. Waterford candlesticks and ornamental bits of porcelain offer a further choice.

Kneehole desks are also found, that are being popularly adapted to dressing tables, as well as fireplace benches, break-front cabinets, secretaries in various sizes, and a number of small reconstructed 18th Century tables with galleries, for occasional use.

For the dining room there are pedestal tables—one with a walnut top being an exceptional example of the Queen Anne type. With this are eight chairs. Supplementing the dining room furniture are several beautiful tea and dessert services in Crown Derby, Rockingham and Worcester with a recent importation of fine old Sheffield and English glass.

PERSIAN and Arabic ceramics, antique furniture and brocades contribute to the interest of the collection, brought from the Far East, displayed at the American Colony Stores.

Deep rich colorings prevail as in the blue of the Kashan pottery jar, shown on this page, that was originally used as a butter jar, and in the pieces of Rakka and Sultanabad. The Persian and Arabic tin plated copper, dating from the 15th to the 17th Centuries, with its weathered finish, also vies in interest in the eye of the collector with old Damascus blades intricately inlaid with gold. Persian and Arabic jewelry set with semi-

precious stones likewise appeal, and there is an exceptionally rare collection of Greco-Roman under-sea glass, dating from 500 B. C. to 500 A. D.

Inlaid furniture, boxes, and a carved bridal chest from Alippo, brought to the East by Italian traders, are other representative pieces, as are the old walnut backgammon sets, found in coffee shops in Damascus.

THE Coolidge lamp—"The lamp that lit the path to the White House," as it has been so aptly termed by Helen Woods, its designer, is available in three distinct units, yet with a uniform crystal base. This is an exact reproduction of the lamp made historical when Calvin Coolidge was sworn into office as President of the United States. He was

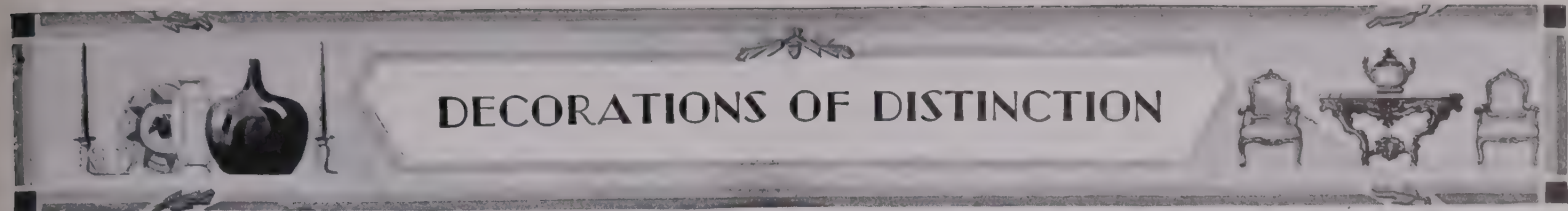
visiting at that time in his old home at Plymouth, Vermont, and it was here, in the living room of the Coolidge homestead, lighted by



Carved 18th Century pine console with gray marble top; Georgian gilt mirror and Waterford glass girandole. Courtesy Grosvenor Galleries, Inc., 770 Madison Avenue, N. Y. C.



Kashan pottery lamp, sheepskin shade; 14th Century opalescent pottery lamp and Turkish 17th Century silver after dinner coffee service. Courtesy American Colony Stores, Inc., 26 E. 55 St., N.Y.C.



DECORATIONS OF DISTINCTION



Coolidge crystal lamps with linen shades and etched globe chimney, showing Coolidge homestead at Plymouth, Vt. Courtesy Helen Woods Studio, 12 Bedford Terrace, Northampton, Mass.

this old oil lamp, that John Coolidge, a justice of the peace, officiated as his son took the oath of office.

Mrs. Woods, who designed the shade, has made it most harmonious to the lamp in its painted decorative scheme, representing the Coolidge homestead and the surrounding country. Its extreme height is 16". The chimney lamp is equipped with a special burner attachment and wick, which when turned up switches on the light. The frosted globe chimney shows an etching of the Coolidge homestead. This lamp is 18" over all.

IRON furniture for pent house and general outdoor use is shown in exclusive designs at Edward R. Barto & Company's, as in the accompanying laurel leaf settee, one of a pair. Another unique type is the hexagonal iron framed table, of generous size, with a glass top and an hexagonal bracket below holding a tub filled with cactus.

Another somewhat smaller iron table is that in which a delicately wrought rose with foliage decorates the tripod base. The ivy stands are quite as distinctive, also a backgammon table with a tiled top and iron frame, intended for playing in the open. In the other pent house furniture, natural Malacca cane, banded in color is given the

Silver plated metal and crystal candlesticks with mirror bases. French gilt Directoire lamp with gold mirror base and drops. Silk shade. Courtesy J. A. Lehman, Inc., 162 E. 53rd St., N. Y. C.

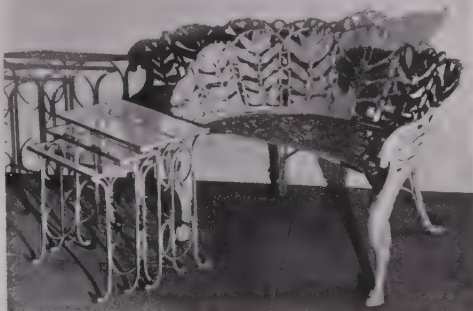


preference for its durability and smartness, combined with brilliant cushions. This, unlike stick reed, requires no painting. The overstuffed furniture here is equally desirable.

LIGHTING fixtures and metal decorative accessories, obtainable through the decorators, as made by J. A. Lehman, express an individuality and charm that few manufacturers attain.

Among these the crystal candlesticks illustrated are typical, with the new Directoire dressing table lamp of crossed arrows, finished in French gilt or silver. The mirror lyre-shaped side brackets in any colored glass; the lion's head, arrow and eagle types and ship and anchor silhouette, specially desirable for a boy's room or yacht, are others.

The fountain fixture, composed of a crystal spray, is another



Green painted iron settee, original laurel leaf design, with nest of glass topped iron tables, desirable for pent house or terrace. Courtesy Edward R. Barto & Co., 833 Lex. Ave., N. Y. C.

achievement, in imitation of an actual fountain. In tie-backs, a spray of wheat in a brass finish is quite the newest design and most adaptable to all interiors. Wire wall pockets and baskets, copies of old designs, are also much in evidence with complete fireplace equipment and painted iron pent house furniture and plant stands.

OVERSTUFFED furniture for the living room and bedroom including a large selection of comfortable chairs, loveseats, chaises longues and couches, with the highest grade of workmanship, are supplied to the decorators and exclusive furniture dealers by The Regent Shops.

As an outstanding example, the deep seated, loose cushion English lounging chair covered in a red semi-glazed chintz, with a ship motif in green and soft yellow, offers enviable comfort. Another desirable piece is the broad studio couch with loose cushions and ends, resembling a well proportioned sofa, but which, in reality, is a bed. Reproductions of



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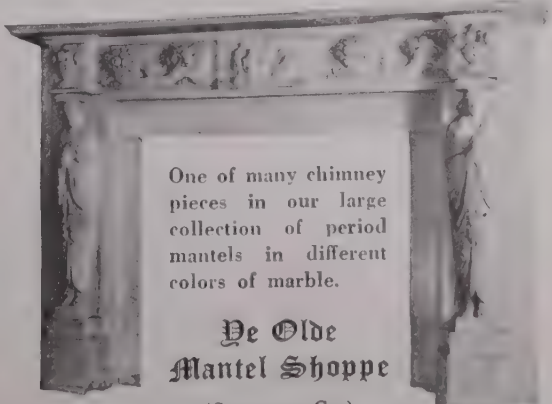
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Italian and Spanish Antiques

MARBLE AND STONE GARDEN ORNAMENTS

Geo. W. Funk
862 Lexington Avenue New York near 65th Street

Early American and French Provincial furniture in characteristic finish and with rush seated chairs, are also shown, made in their factory.

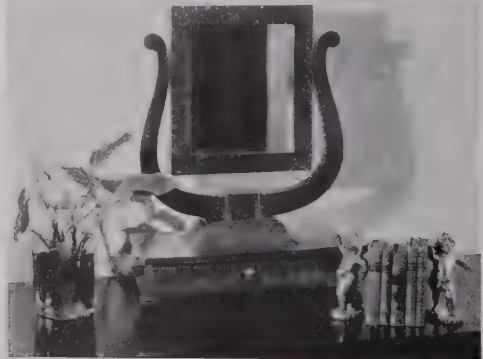
ANTIQUES and small ornamental pieces that add their touch of charm and color to the setting of a room intrigue one at Mrs. Wiltbank's shop. Among these, white glazed pottery strikes a new note in lamp bases, wall brackets for plants, bowls and decorative birds and roosters. Turquoise blue pottery, in similar forms, is equally appealing, also the brilliantly flowered Italian pottery fruit plates. Venetian glass as well is to be had in distinctive shapes.

An unusual aquarium is seen in a crystal bowl on a stem resembling a large goblet with fluted edges. The small tables include one, octagonal in shape, made of iron with a tiled top, and another with a large, deep basin fitting into the top filled with cactus. An old



Copy of English lounging chair done in red, ship design chintz. Maple candle holder converted to smoking stand or may be electrified. Courtesy The Regent Shops, 329 E. 29th St., N. Y. C.

two alike. These include a large collection of vases that have been mounted into lamps with appropriate shades, each forming a unit suitable to its background. There are also bits of old colored glass, unusual boxes, ashtrays and a pair of small bronze Buddhas, mounted against red damask as book-ends. An old English mahogany knife box, converted into a living room waste-paper basket by removing the lid, also has distinction.



English 18th Century curly maple dressing mirror; square crystal vase and bronze cupid book-ends. Courtesy Mrs. Wiltbank, 764 Madison Avenue, N.Y.C.

spinning chair is among the occasional furniture and the most adorable Italian walnut tables, in the smaller sizes for occasional use.

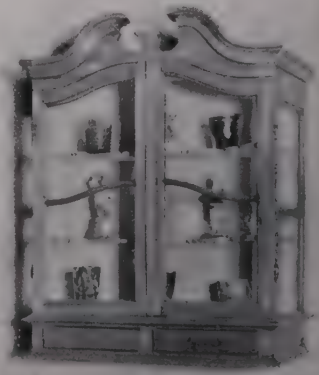
FURNISHING homes and supplying every decorative requisite has been made a study, for years, by Mrs. George Talmay. In so doing Mrs. Talmay has produced many charming results by not only introducing original old pieces of furniture that she has acquired but in reproducing them in well made copies. Such is the case with a Chippendale sofa of symmetrical lines, done in rose moire, and an old English chest of drawers of diminutive size, that she now has in her show rooms.

Mrs. Talmay also acts as a consultant architect in making any necessary changes a house may require. She can likewise supply the antique "bibelots" that go to complete a well appointed room and also make most acceptable gifts, no

RADIATOR cabinets, as made by the Tuttle & Bailey Mfg. Co., are to be recommended in concealing the radiator as a piece of undisguised heating machinery, that is bound to destroy the decorative effect of a room.

These cabinets are as carefully constructed as the consoles or low tables they simulate and are finished to match the woodwork of the room in which they are placed. In fact, they become really attractive pieces of furniture serving as window seats, book-stands, etc. In the use of these cabinets walls and curtains are protected against radiator smudge and the heated air properly moistened by the water pan inside of each cabinet. This further insures protection to antique furni-

Queen Anne walnut wall cabinet containing old Bristol glass, Worcester, and Staffordshire figures. Courtesy Mrs. George Talmay, 8 E. 66th St., N. Y. C.



DECORATIONS OF DISTINCTION



"Putnam" radiator cabinet, specially suitable for use in a home. Any desired finish. Courtesy Tuttle & Bailey Mfg. Co., 155 E. 44th St., N. Y. C.

ture and prevents it from cracking. Several different types of cabinets are obtainable all made to special measurement, with a varied choice of grilles. The finish may be in reproduction of any grained wood or plain colored enamel, as desired, such as an harmonious green.

ORNAMENTAL porcelains made by the Royal Copenhagen Porcelain factories are easily identified in the underglaze animal and bird subjects by their semblance to actual life. This is largely attributable to the skilled artists who model them, for each subject represents the study of a characteristic attitude or expression of the animal or bird in a natural environment.



Decorative underglaze porcelain rooster, terrier puppy and sea gull in natural colorings and size. Courtesy Royal Copenhagen Porcelain Inc., 155 W. 57th St., N. Y. C.

In the figure subjects in Royal Copenhagen Porcelain a table decoration consisting of two figure pieces and a center bowl in cream bodied porcelain, in the modern manner, is an outstanding work by Malinowsky. The nudes by Gerhard Henning are equally fine and expressive of his art.

In tableware, the deep blue and orange colored earthenware is particularly effective, especially in the peacock design that lends itself so pleasingly to an Early American table or French Provincial.

CHILDREN'S furniture, both antique and reproductions, comprises the entire stock of Childhood, Inc., with the little attending accessories that contribute to the enjoyment of a child's room. Here may be found in miniature all the pieces that would apply to adult use, such as comfortable chintz covered sofas, kneehole desks, wing chairs, deep seated armchairs and four post beds. Reproductions of

Provincial chairs and tables are equally attractive.

Mirrors include one with a maple frame, of an Early American type with a swan motif. Table lamps have sturdy bases of gaily painted wood, rather than pottery. As a new feature of wall decoration, cut-out subjects in painted wood are finding great favor, as are the hooked rugs showing dogs and other animals and nursery pottery.

ANTIQUE silver and 18th Century English furniture obtained after the most thorough investigation of their authenticity, provide an interesting showing at the Old English Galleries.

Characteristic of the type of silver assembled by these Galleries is a large and varied collection by Hester Bateman and her children, Peter, Anne and William, to be exhibited here about the end of October. This was shown at the Boston Museum last spring and consists of over 100 pieces representing the work of Hester Bateman, the most celebrated English woman silversmith of the 18th Century and her children, who learned her art.

English furniture, also of this period and associated with this exhibit, has likewise been obtained from private sources, authenticated after leaving the original owner's hands and bearing the indefinable stamp of loving care.

HAND-BLOCKED wallpapers representing authentic copies



Child's Provincial table and rush seated chair; raffia writing folio, giraffe pencil, performing seal book-ends and chick ink-well on a stand. Courtesy Childhood Inc., 32 E. 65th St., N. Y. C.

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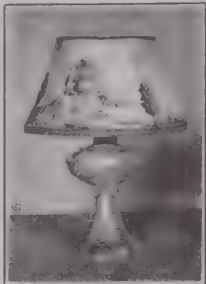
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DECORATIONS OF DISTINCTION

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Helen Woods

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George III silver teapot and stand; sugar basket, dish cross and pepper pots, made by Hester Bateman, English silversmith. Courtesy Old English Galleries, 131 E. 37th St., N. Y. C.

in design, in yellow and white; pink with gold, two-toned gray or blue as well as henna on cream. Another charming reproduction has a white ground with small, scattered bouquets of leaves in gold, and another leaf motif in peach and russet.

For a man's room or card room, an all-over Tudor pattern in red and white or tan and black is to be recommended. Another recently acquired paper, appropriate for a Directoire room is in cinnamon brown with delicate sprays of vines and roses. Mrs. Bryant also has several decorative painted canvases by Samuel Waugh, some applied to screens, depicting Italian lake scenes. The many small pattern papers that have become so popular have been copied from New England fireboard papers.

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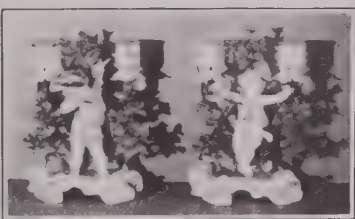
In fact, the Andiron Shop endeavors to meet the demand for any requisite in artistic ironwork. With the growing appreciation of what this really means in the Italian and

Spanish house with its grills, impressive lighting fixtures, fireplace equipment and stair rails, as well as in the early American house, there is developing an ever widening scope for this type of craftsmanship. In fact, reproductions of early latches and hinges, such as the H, and H and



Hand blocked copy of Georgian wall-paper, pale yellow and gray, from original in old New England house. Courtesy Harriet Bryant, 2 W. 47th St., N. Y. C.

L types are of wide-spread interest to architects and builders. Thus whole settings are often copied from old houses, that include the andirons and frame, firetools and wood buckets and combined with incidentals such as warming pans, trivets, kettles, really old, that have been picked up, here and there to add their touch of homeliness to the hearth. An old musket will also contribute to the interest, hung across the fireplace opening under the mantle shelf, if one is so fortunate as to inherit a musket from ancestors accustomed to shooting for larder as well as sport.



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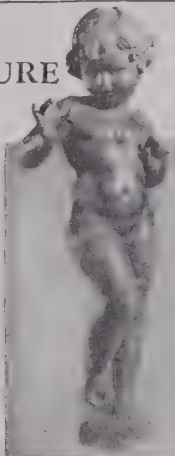
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Decorations for the Town Apartment and Country House

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Cover

A Painting by Carl Heck. Carbone Pottery

Frontispiece

A Louis XVI Room of Rare Perfection

Architecture

- A Graceful Andalusian House in California 30
Rambling Stone House with Plantation Colonial Entrance 40
Restoration in an Old Coach Town
Harriet Sisson Gillespie 70

Interior Decoration

- Modern Art Charmingly Featured in New York Apartment 26
The Picnic De Luxe *Elizabeth Lounsbery* 33
Hanging Pictures with Decorative Effects 44
Fine Rooms from Lake Forest Homes 48
Decorating Modern Walls with Rich Fabrics
Jeanette Kilham 52
The Decorators' Convention *Pierre Dutel* 59
Features in a Vitally Designed and Executed Modern Room 64

Art in Industry

- French Furniture of the Louis XV and XVI Periods
Joseph Downs 19
La Grande Toilette—Making up in Ancient Times
Una Nixon Hopkins 22
Old Trays and Salvers and a Rare Epergne
Louise Gordon Stables 24
The Beauty of Solon Ware . . . *Edward Wenham* 34
Present-Day Uses for Old Snuff Boxes . . *Charles Stuart* 38

Windsor Chairs in Country Homes

Henry Branscombe 42

Dressing the Modern Bed . *Juliet and Florence Clarke* 56

Art

Rare Modern Porcelains by Lenci of Italy 29

Gardens

- Decorative Pottery for Entrance, Garden and Porch
Charles Alma Byers 36
Pools and Paths in Modern Gardens 50
Perennial Flowers for American Gardens
J. Horace McFarland 54
September Business in the Garden . . *G. A. Stevens* 68
Wounds and Cavities in Shade Trees
Dr. W. Howard Rankin 74

Travel

Places of Great Romantic Interest 46

Building and Equipping

Right Combination of Building Materials
John Taylor Boyd, Jr. 62

Drama

Broadway to Date *Benjamin DeCasseres* 66

Miscellaneous

Among the Smart Shops and Antique Galleries
Elizabeth Lounsbery 10

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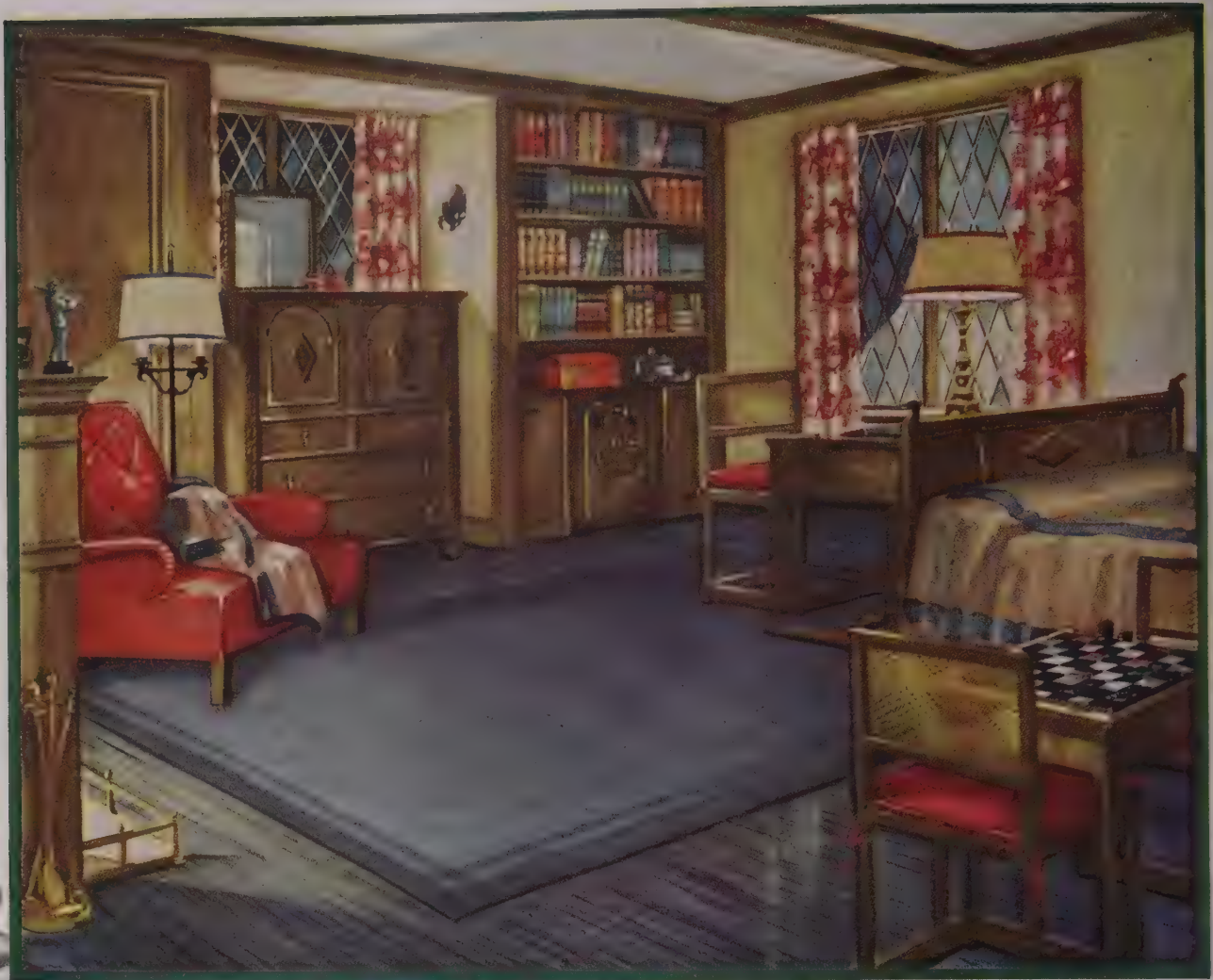
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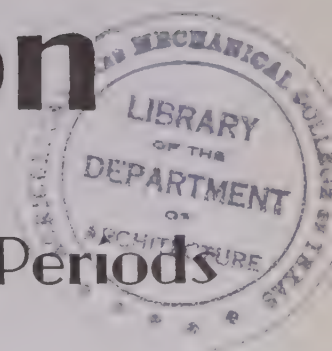




A Louis XVI Room of Rare
Perfection in All Detail

THE background of this period room is splendidly ornate. The furniture, as well as the painted panels and elaborately framed mirrors are elaborately decorative. Courtesy Metropolitan Museum of Art

Arts & Decoration



French Furniture of Louis XV and XVI Periods

These Illustrations Show a Rare Collection of Rich
Antique Paneling and Authentic Pieces of Dated Furniture

By JOSEPH DOWNS

Curator of Decorative Arts, Pennsylvania Museum of Fine Arts

WHEN Madame Louise, the daughter of Louis XV, entered the convent some were apprehensive that Madame Victoire might follow her sister's example. "The first time I saw this excellent princess," writes Madame Campan in her "Memories", "I threw myself at her feet, I kissed her hand and asked her with the self-confidence of youth, if she would leave us all as Madame Louise had done. She raised me from the ground, kissed me, and said, pointing to the *bergère* on springs in which she was reposing, 'Be easy my child. I should never have the courage of Louise. I am too fond of the comforts of life. Here is an armchair that will be my ruin.'"

This incident gives an intimation of the domestic comfort that was characteristic of Eighteenth Century furniture in France. It became an essential factor in the changes of style which were to follow during the century.

The scene was no longer that of a pompous court, but the *hôtels* or town houses in Paris and smaller châteaux in the surrounding country. The régime of the *Roi du Soleil* was over, and with it ended the wearisome etiquette exacted from the supporters of what had, through so long continuance, become a tradition. Thus the nobility, the nucleus of Parisian society, assumed a new independence which if not entirely free of royal domination readily asserted its right for greater spontaneity, gaiety and amusement.

The paneling of rooms and their furnishings soon expressed in an admirable way this new spirit of freedom. Gone is the borrowed ponderousness of Italy in weighty stucco and heavier color, and in its stead are *boiseries* of the architects Boffrand and Robert de la Cotte carved by the lightest touch with shells, flowers, leafage and scrolls in the style *rocaille*. In time, this style which generated from the engravings of Meissonier and Oppenord was termed *rocaille* in derision of the asymmetrical excesses of which it was often guilty. But *rocaille* is an expressive term, whether it be for admiration or scorn, altho' to the classical-minded, the array of shells, rocks and all manner of vegetable ornament, disposed without symmetry or seeming plan, appeared as formless and in-

excusable as the grottoes from which the term *rocaille* was derived.

In furniture this new *rocaille* style "all twisted as though spoilt by a rogue," to quote Cochin, was more widespread than in architecture where structural lines did not yield to the influence of the contagious curve, but lent only a surface for the superimposed ornament.

In the interior of houses its furniture,

of the Louis XV style are its curvilinear form and asymmetrical arrangement of its elements. Furniture was composed entirely of sinuous curves, its various members branching out like the limbs of a growing tree, its decoration of leafage and flowers forming an expansion of the understructure to create an organic unity. In the chairs, *canapés*, desks, commodes and innumerable tables of this period there is an elasticity and spring in

the curves that gives a sense of vitality and breath of life to their being. Leaving aside the fabulously elaborate pieces commanded by royalty, which, overloaded by *ormolu* and excessive curves seem to violate not only the laws of construction but of taste as well, it is the vast quantity of furniture made for the lesser aristocracy and wealthy *bourgeoisie* that are the most beautiful. In their graceful, undulated lines dictated, it would seem by the curves of the human body, their deeply cut mouldings and judiciously added bronze mounts and occasional enrichment of *Vernis Martin* or Japanese lacquer panels, these creations were never lacking in distinction and harmony of the most subtle kind. This profusion of C scrolls were alternated and reversed to provide the most involved combinations that would have been dangerous indeed in the hands of other craftsmen less sensitive in feeling or skillful in the performance of their work. The result was invariably one of lightness, gaiety and charm combined with that most difficult attainment—the perfect balance of unbalanced forms.

In order to furnish the countless small rooms lined with delightful *boiseries* painted in pale colors that had been devised to meet the demands of social customs, rooms for music, gaming, conversation, intimate suppers, reading and coffee drinking, not to mention the ascending importance of the boudoir and dressing rooms where friends were received during the toilette, an endless variety of new forms of furniture were invented. Certainly, no furniture before, and hardly since, has been more perfectly adapted to human comfort or more satisfying to the eye. First and foremost, the stalwart, formal armchair of the Seventeenth Century was modified in a thousand



Angel bed of carved and gilded wood, Louis XVI period. Panels at head and foot are pale blue and cream color lampas. Draperies from the *couronne du lit* are harmonizing silk. Courtesy Boston Museum of Fine Arts

porcelains, textiles, bronzes and *decoration volante* all fell before the onslaughts of the style Louis XV which, beyond everything else, abhorred the straight line. "Those monsters," as Delacroix had said, "the straight, the regular serpentine, and above all, the parallel lines." The two dominating characteristics then



ways. Its back was concaved *en cabriolet*; its arms brought lower and filled in below with upholstery to make the *bergère*, or when left open, became the *fauteuil*. The seat when drawn out produced the *chaise longue*; with wings added to its sides it passed as a *duchesse*. The *duchesse-brisée* was a step further in luxurious comfort contrived by two *bergères en face* with a stool fitting between them. There are two *fauteuils* and a *duchesse* illustrated here. The first is particularly vigorous, having a capaciousness more common to most *bergères*. The polychromed frame is completely carved and moulded with palm-fronds intertwined with sprays of flowers. The covering is old green velvet. This armchair was formerly in the Doucet collection. The second is quieter in design and less nervous in its curves. The frame, also wearing its old polychrome paint, is stamped with the name of its maker, N. Heurtant, who was working in the Rue St. Antoine during the middle years of the cen-

A Louis XV room, once the property of Mme. de Pompadour, and now in the Metropolitan Museum of Art. One chair is covered in fine needlepoint, one in silk velvet. Both painted



Above—Console table in oak, formerly painted and richly gilded. Louis XV period. A very valuable example of the more ornate type of console. Courtesy Metropolitan Museum of Art

tury. Then there is an unusually fine walnut *duchesse*, its winged sides and loose cushions differentiating it from a *chaise longue*. The pierced shells pendant upon the skirting and upon the cresting are commensurate in scale with the proportions of the frame. The provenance of this *duchesse* was Toulon rather than Paris, which may account for its massiveness. Marquetry, that difficult art of inlaying colored woods against a contrasting ground, did not languish among so many other innovations. *Bonheur-du-jours*, commodes, curio-cabinets and endless small

Painted side chair upholstered in rich damask. Louis XVI period. From the Boston Museum of Fine Arts



tables boasted surfaces entirely covered by a profusion of rare woods of multicolored hues. King wood, amaranth, satinwood, rosewood and mahogany offered their rich surfaces, but when even these failed to satisfy the feverish exactions for novelty, dyeing or shading with hot sand gave more bizarre effects. A lady's desk in marquetry shown on the next page has a folding lid to lock away her secrets from jealous eyes. There is a nice restraint about the lines of this piece, a feeling that is echoed in the sober pattern of the marquetry inlays and *ormolu* mounts to accomplish an effect at once elegant and restrained. It is stamped with the maker's name, J. Tuart.

Below—Fauteuil, carved and polychromed, upholstered in antique green velvet. Of the Louis XV period. Courtesy the Metropolitan Museum of Art



A pronounced example of curvilinear furniture is the console illustrated. Here, no straight line, however short, is permitted to intercept the undulating frame nor interrupt its trailing garlands of flowers and shells. Structurally, it is weak, for without a supporting wall it could not stand. Nevertheless, such consoles held a firm place in the furnishings of a salon, where they were indispensable as *entrefenêtres*, below a tall mirror. This table was formerly in the famous Hoentschel collection.

The loss of prestige suffered by all things *rocaille* was a slow process, the roots of the

Below—Fauteuil carved and polychromed. Louis XV period. Courtesy Boston Museum of Fine Arts



Above—Bedroom detail of the period of Louis XVI, showing a richly carved mantel. Courtesy Metropolitan Museum of Art

and sincere enthusiasm, gave this style, Louis XVI (for such was this changing taste called even fifteen years before that youthful king supplanted his uncle), the seal of approval when she dispatched her brother, the Marquis of Marigny, to study in Italy at the fountain head of the antique.

Slowly then, until the very outbreak of the Revolution, classical motives gained headway, though at first being merely grafted upon curvilinear structures. But toward the end of the century it had become more than occasional doves of peace, sheaves of arrows and laurel wreaths, for the severity of the demand for every Greco-Roman saw the doom of all else not conforming to its tenets.

Royal patronage was lavish in its commands to a host of famous workmen. Riesener, Beneman, Gouthière, Leleu and Roentgen were only a few highly skilled artists in wood and bronze who received the high favors of commissions from
(Continued on page 80)

disaffection extending back before 1750 since the ancient cities of Pompeii and Herculaneum emerged from their cocoons of lava. This colossal fund of newly excavated information bringing to light the whole mode of antique life, its manners, costume, eating utensils, wall decorations and actual furniture, was destined eventually to take archeology from the realm of the pedant and place it in the doubtful rank of fashion. Here indeed was the needed impetus for ushering in a new style to replace that one long derided by such scholars as Blondel and Cochin—even its staunchest champions found many of its excesses too much to condone. Madame de Pompadour, that patron of unerring taste

Below—Lady's desk in marquetry, Louis XV period. Signed, J. Tuart. Courtesy Metropolitan Museum of Art



Above—Duchesse in carved walnut, covered in green velvet; Louis XV period. Courtesy Metropolitan Museum of Art



looking glasses were invented in Venice. In 1507 two Venetian glass makers were given the privilege of making mirrors for a term of years.

Before Columbus discovered America, round pieces of polished metal, enclosed in frames, were hung on revolving pole-like stands, in general idea not unlike our Colonial shaving mirrors.

One of the earliest records, however, of a mirror in conjunction with another piece of furniture, the forerunner of the toilet table, is illustrated in a miniature depicting the Annunciation, in possession of the British Museum, where a toilet mirror rests on a hutch, spread with linen, bearing the date of 1480. Here too is an interesting glimpse of a Gothic interior.

The French were among the first to adopt the dressing table, Anne of Austria, who married Louis XIII in 1615, being possessed of one. It was a strange combination, according to old drawings. A rather plain chest of wood, called a bureau, was decorated about the top with a band of Arabesque embroidery, which was conspicuous in this period. Below the embroidery, and attached to it, was a swag drapery of silk, fringed and finished at intervals with a cord and tassel. The table was surmounted with an elaborate mirror of wrought silver.

That delightful painter of feminin-

L'Aveu Difficile. This charming glimpse of a lady at her beauty table was painted during reign of Louis XVI by N. Lavrience. Reproduced from an old print by Jannet

A poudreuse in the time of William III of England. This engraving by one of the Bonnard brothers represents Queen Mary at her toilette. The background of the mirror and the dressing-table are draped and fringed

La Grande Toïlette— Making Up in Ancient Times

Here We See the First Beauty Tables Especially
Planned for Ladies of the Great Courts

By UNA NIXSON HOPKINS

THE evolution of a lady's toilet table, as illustrated in old prints and paintings, is particularly interesting since it covers in its romantic history a long period of time, includes important periods of furniture and interior decorative development, and carries with it besides, a hint of the architecture, textiles, costumes and even the social manners of the different epochs.

Notable painters have given the toilet table a place of honor in the portraits of eminent persons, including great queens. There is a certain aesthetic appeal, today, as yesterday, in a *Lady's Toilette*.

The history of the mirror precedes that of any other adjunct of woman's vanity. The Greeks polished bronze and silver for mirrors before the Christian era. Illustrations of interiors as seen on old terra cottas and Greek vases show them. When not in use they were hung with other cherished possessions on the wall. It was not until the sixteenth century, as generally known, that



ity, N. Lavrience, whose real name was Lafrenson (his Swedish name sounding so uneuphonious among the French as to excuse him for changing it), gives us some delightful pictures of toilet tables, painting as he did during the period of Louis XV and overlapping that of Louis XVI.

In the print by Jean François Jannet, after Lavrience, called "La Comparaison," a charming table de toilette occupies the center of the composition. Here two beauties compare their pulchritude before the small mirror. Undoubtedly of walnut, this dressing table with its curvilinear legs, adjustable mirror and compartments for toilet articles, has been the model for extensive reproductions. Here romance and beauty are combined with charming costumes and details of furnishing.

In "L'Aveu Difficile," another print by Jannet, after Lavrience, we have a pretty toilet table arranged in the window after the usual French fashion, the long silk curtains of the high window framing it. The table itself is covered with some light material, a ruffle about the top, as ruffles were then the vogue. The upright mirror has a modest frame and is canopied with narrow striped silk, so greatly in favor at the time. The table is dressed with jewel caskets, a work box, a scent bottle and candle-

"The Comparison," from a painting by Lavrience. This very simple beauty table is evidently furnished with a mirror in which the two great beauties are estimating quite naïvely their comparative loveliness

Mademoiselle du Thé, a French actress of the latter part of the 18th Century. She is painted before her dressing table by Lemoine, with a bouquet in one hand, a love letter in the other, both tributes to her beauty



sticks. The Mademoiselle seated has made herself beautiful before the mirror and is listening, rather self-consciously it would seem, to the difficult avowal.

Early in the reign of Louis XVI, Lemoine painted Catherine Rosalie Gérard, the actress, better known as Mademoiselle du Thé, before her toilet table, her beauty reflected in the mirror. The simple silk cover on the table is finished with a wide band of lace at the bottom, the whole apparently arranged with careful regard as to composition. The actress, in a lovely costume, holds a dainty bouquet of roses in one hand, and doubtless a love letter in the other, resting one arm on the *toilette*. Scent bottles are carefully placed at one side so as not to interfere with her reflection, and her pearls are decoratively displayed in the foreground.

Across the channel in England, mirrors of any kind were rare in the time of Queen Elizabeth. In 1633, however, an inventory of the goods and chattels of Walter Jones, of Gloucester, records: "one faire looking glass with *canopy*," suggesting the dressing table. But in 1685, the Duke of Burgundy installed Venetian glass makers in England, where they made looking glasses.

The fillip for dressing tables, it would seem, reached England as early as 1690. According to an engraving of Queen Mary, wife of William III, by one of the Bonnat brothers, two years after her coronation, the Queen is represented as seated in a high backed chair, magnificently arrayed, before an elaborately draped mirror and table, evidently in the act of penciling her eyebrows. Since this was a period of lusty color, it is safe to say that the Queen's dressing table was scarlet velvet trimmed with gold fringe and gold lace, edged with gold galloon, as indicated in the engraving. The mirror, which cannot be plainly seen, may have been of walnut, ebony, olive wood, silver or

(Continued on page 81)

RIGHT The epergne, which is coming so much into vogue again as a center piece for the more elaborate table, is shown here in an old English model, George III silver. Courtesy George C. Gebelein

A HAND-some Sheffield tea tray is shown below. This has an elaborate scroll center and a border of grapes and vine leaves, which also form the handles. An appropriate piece for afternoon tea



BELOW—Silver tray with cypher and coronet of the Duchess of St. Albans, nee Burdett-Couts. This extremely simple tray has a form of genuine beauty with its scroll border and elaborate handles. It was made in England, circa 1800

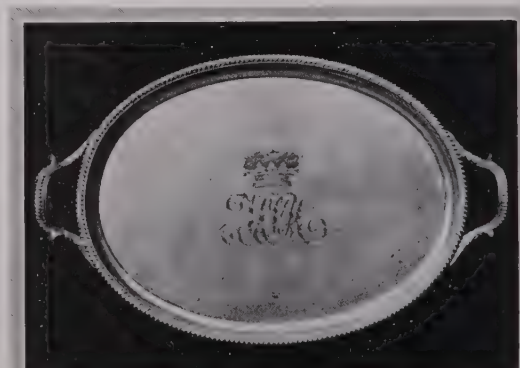
Old Trays and Salvers and a Rare Epergne

These Fine Table Pieces in Old Silver and Sheffield Plate
Are Interesting to Every Lover of Good Table Service

By LOUISE GORDON-STABLES



A SILVER salver of Sheffield Plate made in England about 1820. From the collection of R. F. Norton, Esq., K. C.



TO the uninitiated the silver tea tray would appear to be the more grandiose edition of the salver, but the student of old silver knows it to owe its origin to nothing earlier in date than the establishment of the East India Company and the consequent cult of the dish of Bohea as a feature of Society's afternoon pastimes in the 18th Century. Then it was that the silver tray to hold all the appurtenances and regalia of the brew with which My Lady made such pretty play with caddy or teapoy, handleless cups and finely fashioned teapot, came into being, and served to convey not alone a sense of the pomp and circumstance due to so subtle a beverage, but likewise a suggestion of the luxury and social status proper to the household.

The salver, a word which has the same derivation as salvage, represents in the first instance the dish on which were "saved" the broken victuals from the plates of the victuals afterwards to be distributed to the poor without the gates. Thus, it takes us back to the Middle Ages, to the feudal methods of administration, and to times when in the accumulation of silver plate lay a nobleman's obvious opportunity for sinking his money in an investment readily

portable in an emergency, and unlikely to depreciate. Salvagers proper are not always to be distinguished readily from the rosewater dishes handed round among guests for the dipping of fingers after a meal at which the table appointments were less adequate than at the present day, for while salvagers are found with a deepish center, the dishes also were frequently fashioned with a shallowness that seems inappropriate to their purpose.

Both in salvagers and trays, cyphers of initials, coats of arms and other heraldic devices formed a favorite style of central decoration, these representing a useful means of discouraging theft. The 17th Century has left us some magnificent examples of repoussée work in the salver-rims, an example of which is to be seen in the Rokeby salver or rosewater dish, bearing the London hallmark for 1664-5, here illustrated. These circular salvagers on a foot were used especially for stands to tankards and porringers and as a means of preventing them from leaving their mark upon a table.

With the 18th Century there arrived a vogue for the square salver with shaped corners, a style much affected by Paul Lamerie and his followers. The example illustrated is by the English silversmith,

John Tuite, and belongs to the year 1727-8. In this century English silversmiths' work was greatly influenced by the French silversmiths who had taken up residence in London, bringing with them not alone a developed technique both in the casting, the designing and the chasing of the metal, but also a fine delicacy and judgment. The effective contrast of plain and ornamented surfaces, the appreciation of the play of light on an undecorated area and the necessity for a proper balance and symmetry in ornament, all receive their due attention.

With the reign of Queen Anne there arrives a reaction from the elaboration of decoration prevalent in an earlier era and we rejoice in plainer work that relies for its dignity on beautiful proportions, and reflections resulting from skilfully planned rims and mouldings. To the year 1800 belongs an oval tray bearing the cypher and coronet of the Duchess of St. Albans, the daughter of the famous banker, Burdett-Coutts. The pair of oval salvers belong to the same year. Unfortunately a great many fine examples in plain silver must have been sacrificed for the sake of the hallmark, unscrupulously conveyed by the faker to more elaborate but probably less satisfying specimens, with a view to increasing the market value of the latter.

With the 19th Century grew the application of engraving, chasing and what-not. Rococo embellishments took the place of more reticent treatment and handles, heavy with scrolls and other adornment, took precedence of the severer finishes conferred upon the trays. Possibly with an eye to preventing unsightly scratches, almost the whole surface is gradually given over to lavish engraving, some of it graceful, much of it rather lacking in significance. Designers who in the first instance had been satisfied to work out a simple foliated border, later felt it incumbent upon them to leave nothing save a small central square or circle for initials, unadorned. The Victorian Age with its pomposity and love of an ostentation eloquent of commercial prosperity is on us and speaks from the silverplate that betokens bank-balances.

The introduction of Sheffield Plate in the middle of the 19th Century, enabling use to be made of a base of copper in conjunction with thin sheet silver, brought the "silver" tea tray into the homes of the middle-classes while it also enabled the upper classes to relegate pewter to the kitchen and adopt the new compound as a second-best service for everyday use. In design and general treatment salvers and trays of

Sheffield Plate followed closely on those of silver proper. The earlier specimens are often tinned on the base; a few show a foundation of wood. The later examples display a layer of silver on both sides. Both borderings and handles are commonly cast from dies and attached to the body by means of lead. Sometimes the joint in the handles, cast from a couple of dies, is patent to the eye; sometimes it is concealed beneath an applied ornament. Borderings, faithful to the silver designs, affect the gadroon edge, both straight and diagonal, the trail of vine-leaves and grapes, the simple beading, the twisted coil.

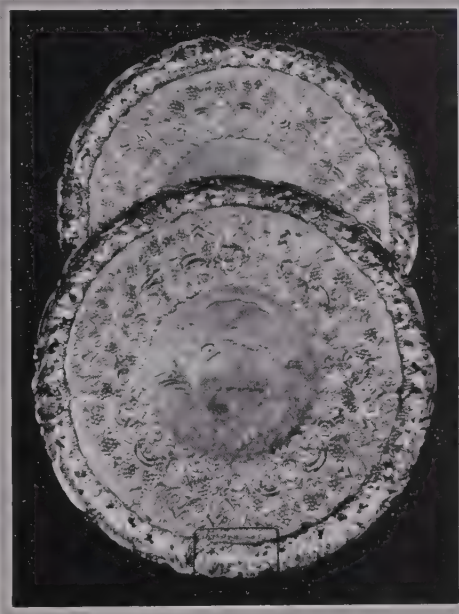
The examples given herewith of trays and salver in Sheffield Plate demonstrate how little inferior to solid silver in point of artistry was this material, despite the fact that its cost at the time was something like one-fifth as much. It was not until the latter part of the 19th Century that, along with other arts and crafts, it suffered debasement, declined in taste and lapsed into a commercialism that robbed it of its charm and merit.

However, so lasting is the beauty of the old Sheffield that it still influences the art of the finer silversmiths. In form and pattern, it has a distinguished quality that renders it appropriate for use in the more elegant periods of furnishing. The epergne, especially, is very much the mode today. It is most often used for a centerpiece for richly set tables. A low, oblong dish is fitted into the top section and here flowers are placed in a Japanese holder. The smaller perforated dishes are filled with nuts and confectionery. So that the epergne is not only a picturesque piece but also saves space on a moderate-sized table. It is usually placed, as in olden times, on a large circular tray with small raised standards.

Also, at every hand today we find a revival of silver trays—for the tea table, under the roast platter, the smaller size for celery and radishes, the small circular trays to use under flower jars, the long slender ones for table service, everywhere, where one wishes distinction. The trays with handles are particularly convenient for the tea table or when the breakfast is carried to one's room.

In the illustrations for this article, we have shown some of the most famous antique trays in England and America.

(Continued on page 87)



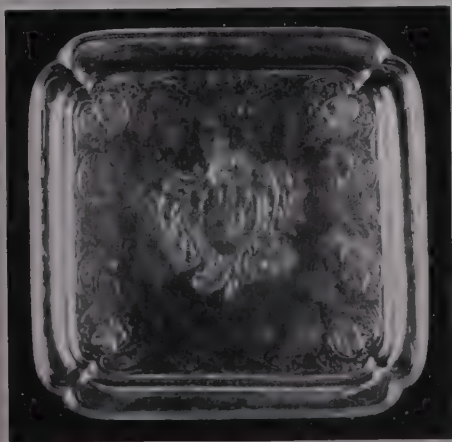
RIGHT—An elaborately chased old Irish silver gilt tea tray, made in Dublin in 1802 by J. Scott. From E. Schmidt & Co.

BELOW—A very important old Georgian silver square waiter. London, 1735 by Paul Lamerie. Courtesy James Robinson

TOP—A pair of silver salvers made in London in the year 1816, by William Pitts, with arms of Lord Meysey-Thompson. Courtesy Freeman of London

BELOW center—Silver chased and repoussé salver, center engraved with arms of Rokeby impaling Danby. It carries the London hallmark of 1664-5

BELOW—Silver "waiter," with cypher of initials M.H. by John Tuite. London hallmark for 1727-8. From the collection of Sir John F. Rotton, K. C.





Les Arts Modernes, Decorators

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Modern Art Charmingly Featured in New York Apartment

THE new Feeling in Decoration Is Shown in these Delightful Rooms in the Home of Mr. and Mrs. Frederick Lewisohn, Modified to Suit American Ideals of Comfort, Luxury and Modern Beauty

THE dining room in the home of Mr. and Mrs. Frederick Lewisohn is paneled with sapphire blue mirrors with indirect lighting behind frosted glass above the border. The table is cream lacquer laid in with strips of aluminum, self-illuminating by light coming through frosted glass in the center. The floor is pale grey marble and the chairs are metal upholstered with white leather. Jean Dumand did the screen in dark blue and metallic lacquers

THE furniture in this charming room is upholstered in Rodier fabrics and there is a modern desk with a drop front and inlaid border. A modern bookcase stands on either side of the desk with a smaller shelf across the top and amusing glass figures are on the desk. There is a chromium chair upholstered in creamy white leather and the curtains and rug are modern in design





AT one end of the living room is a built-in sofa with many satin-covered cushions. The walls in this room are of wood fibre paper in a soft grey-beige, woven in the effect of a large checker board, in dark and light squares. The floors are of black rubber, waxed to a dull lustre. In this room there is a modern metal cone-shaped plant stand. Walls and floor by Lord & Taylor

MRS. Lewisohn's bedroom is all in tones of cream and beige with the exception of a painted panel by Lattry, which has the effect of a modernistic grisaille decoration. The bed is a delicate tone of holly wood, the rug, beige, and the upholstery, rough-textured Rodier fabrics. Bedspreads and curtains are cream leather appliquéd in beige and brown





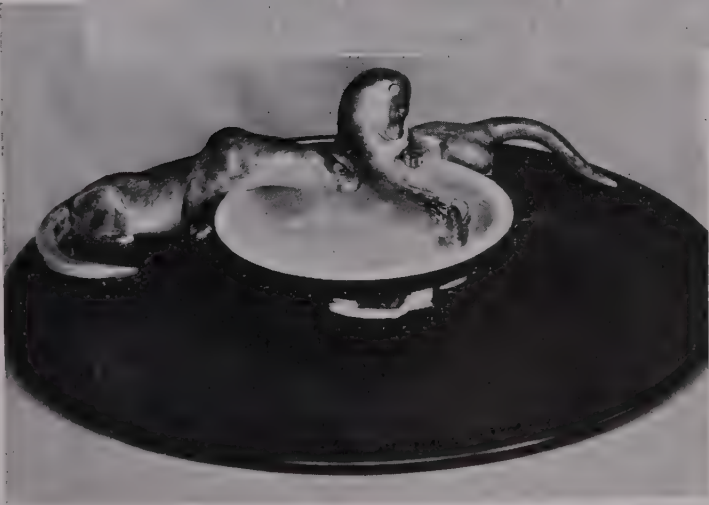
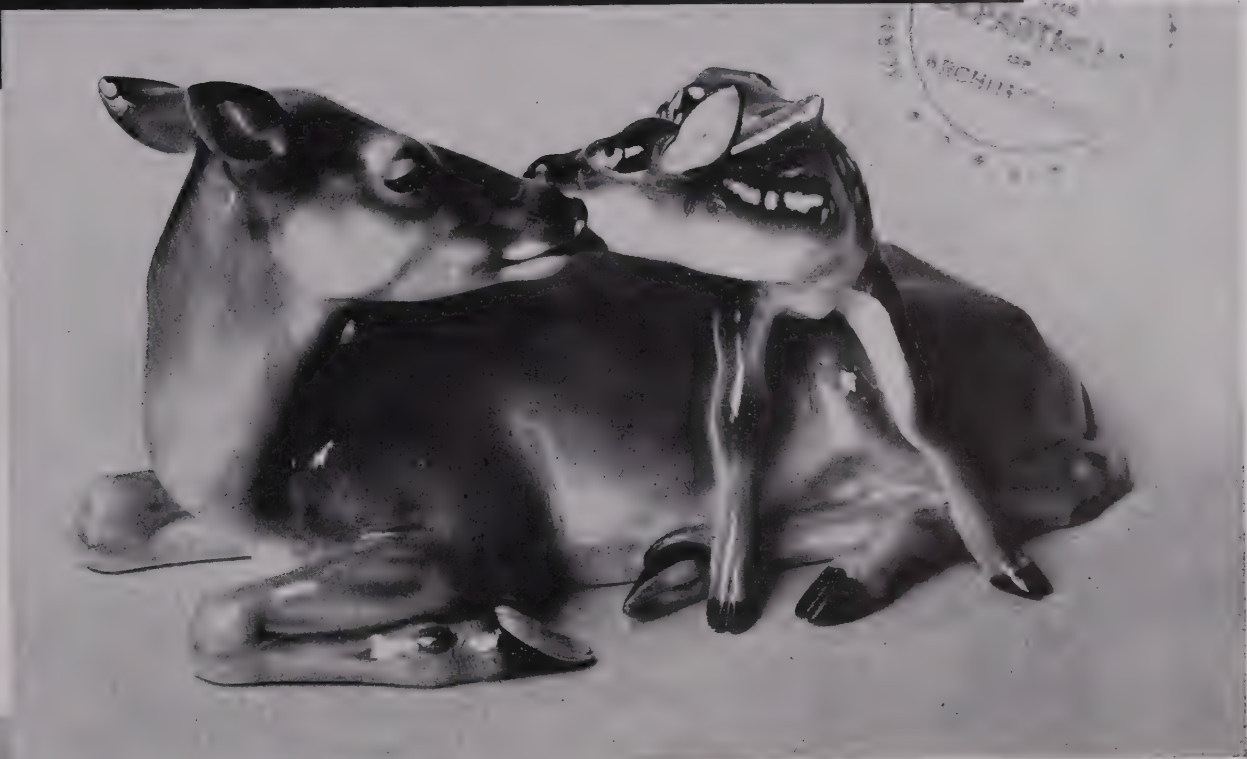
THIS exquisite porcelain of a seagull with drooping wings is graceful and realistic

A PORCELAIN of extraordinary quality is this one of a mother deer and her baby. In natural colors

FLOWER bowl showing porcelain otters teasing a fish. Amazing in thoughtful design

THIS porcelain of a semi-nude woman and a ferocious animal is immensely clever and characteristic of Lenci

Courtesy Carbone



PHOTOGRAPHS BY BONNEY

Rare Modern Porcelain By
Lenci of Italy Famous for
Subtle Animal Portraiture





PHOTOGRAPHS BY JESSIE FARBOX BEALS

A Graceful Andalusian House in California

This Delightful Santa Barbara Residence Was Originally Designed by George Washington Smith for His Own Home. It Is Finished in White Plaster with a Red Tile Roof and Blue Trimmed Shutters



THIS house is at present owned by Mrs. Craig Heberton. It is built directly on the roadside with rooms opening on a large garden at the rear. The planting consists of orange trees, ivy garlands and ground cover, tall Monterey cypress hedges, low clipped box and privet hedges, and one large fountain pool. There is a little cactus garden, with clumps of bird-of-paradise in box enclosures and fragrant oleanders interestingly related to other planting

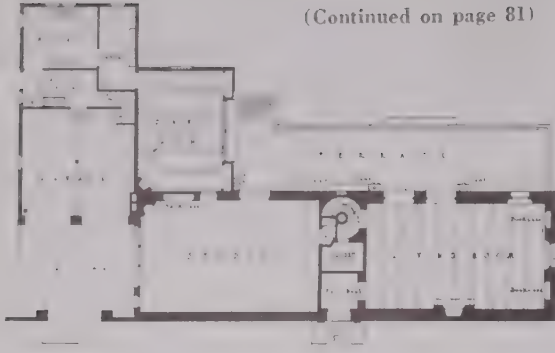
THIS is the first house of the Andalusian type built in California. It immediately set a fashion that has swept rapidly through the Southern part of the state. A feature of the gardens about these houses is the tile covered terrace with a planting of cypress as a background. There are carved marble seats at the end of the terrace with large Spanish water jars either side of the steps. Near the house are roses, and plum trees espaliered on the walls and copo d'oro. It is quite one of the loveliest gardens to be found in California



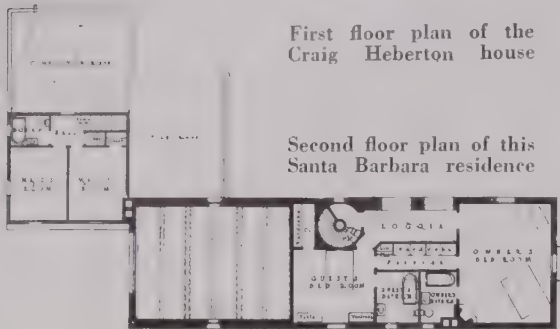
A Garden on one Side of the Home
of Mr. and Mrs. Craig Heberton

THIS charming walled garden shows Ipomæa trained against the stucco wall, a beautiful, bright-colored tile bench and the massed planting of low shrubs and vines about the house

(Continued on page 81)



First floor plan of the
Craig Heberton house



Second floor plan of this
Santa Barbara residence

WATERLILY pool in the Craig Heberton garden at Montecito. The pool is bordered with stucco which is surrounded by tiles and beyond that a box border. There are many brilliant flowers and cactus plants

PATIO of the garden showing the magnificent climbing roses that reach from the ground up over the roof. Tiles cover the floor and the furniture is upholstered in brilliant colors. The jars are Spanish pottery



The Picnic De Luxe

Arranged in the Connecticut Woods by Elizabeth Lounsbery



PHOTO BY MATTIE EDWARDS HEWITT

An Outdoor Motor Luncheon in the Modern Manner

THIS Pierce-Arrow Le Baron is a convertible, five passenger sedan in mechanigue gray with stainless steel wheels and hardware. Luncheon is served on a Handy table, that folds up suitcase size and has four attached seats. There is also a folding chair strung with snow-shoe gut, green and yellow Beetleware accessories

from the striped picnic case, and silver-plated thermos beverage shaker. Cold food has been chilled in a refrigerator basket, and special food jars keep the hot dishes palatable. These were found at Abercrombie & Fitch's, the hand blocked linen cloth with autumn leaves and napkins, so appropriate outdoors, at B. Altman & Co.



The Beauty of Solon Ware: A Decorative and Quaint Art

Touching Upon a Little Known Art Which
May Be Used to Produce Decorations of
Exquisite Loveliness

By EDWARD WENHAM

The following description of the process intentionally deals with the minor details, as we have always thought that once it was brought to more general notice, this splendid art would receive the attention it deserves. Further, it is one that might well be practised in the home and even if the first attempts do not result in the hoped for success, later efforts will bring those rewards which, as our old copy-books tell us, come from patience, practice and perseverance.

Like most of the other works of beauty which form part of our modern homes, *pate-sur-pate* was first inspired by the art of the Orient; the original source of this inspiration being a Chinese celadon green vase decorated with heavily embossed flowers, which was in the museum at Sèvres. We will not here touch on the many experiments which the Sèvres artists undertook before finally reaching the goal of success. Rather, we will tell the story of Marc Louis Solon, who, at first a mere amateur, eventually brought the *pate-sur-pate* to the height of its perfection. In fact, at the present time, in England, this form of porcelain decoration is known as Solon ware.

Solon was familiar with and an admirer of the Chinese celadon vase in the Sèvres Museum and in about 1860, he attempted to reproduce the embossed form of ornamentation by painting clay on a porcelain body. Unfortunately the painted clay peeled off after it was dry and he then conceived the idea of leaving a certain amount of dampness in the body of the vase to which he applied the decoration. In this way, he succeeded in producing no few fine examples, but he later evolved the method which will now be described and which may be used by anyone who has the necessary artistic ability.

In speaking of his final process, Solon remarks, "Its simplicity may induce artists and amateurs to give it a trial." And simple it is, because no elaborate mechanical contrivances are necessary, the only requisites being a few brushes and some suitable tools for modeling and sharpening the out-

SHOULD a certain, not unknown, banker happen to read this, he will possibly recall admiring the service plates owned by one of his friends; he may also call to mind being told that the decorations were *pate-sur-pate* and the explanation of the method by which this beautiful work was accomplished. And how, after hearing this, he remarked, "Why anyone with artistic skill could do that," which remark really suggested the following story of what is unquestionably the most delicate of the many forms of porcelain decoration.

Curiously enough, it is the least understood of any, nor has it ever attracted those whose artistic talents would permit them to achieve the splendid transparent reliefs, which make for its beauty. Yet one who has a certain knowledge of drawing combined with skill in using the sculptor's chisel might well devote attention to *pate-sur-pate* (paste on paste) decoration. Illustrations of this art are



All illustrations except two noted
are from Meakin and Ridgway

Its ornamental value is obvious and will become more so after the process and manner of producing it is explained; for while the technicalities of the arts, as a rule, may be somewhat dull reading, in this instance they should appeal to both those aspiring to constructive art and to those interested in interior decoration. Because the successful achievement of this modern art brings the reward of beauty to the artist and, from a decorative point of view, combines color with contrast.

At the outset, it should be understood that the reliefs are in no way related to the molded and applied subjects made by Turner, Neale, Adams and others at least a century earlier; the difference being that while the Turner and like figures are quite opaque, those of *pate-sur-pate* are transparent and consequently permit the darker tones of the background to show through, thus producing a remarkable effect of perspective and shading.

Above—A finely modeled plaque of this exquisite pottery by A. Berks, one of Marc Louis Solon's pupils

Top—Excellent chisel work is apparent with the hands and other features of these figures and basket of fruit. Van Briggles Art Pottery

Right—Painted and carved on a peacock blue ground, the decorative panel of this vase might well serve as a model for amateur artists



line of the clay decorations. The actual vase, plaque or other object selected can be made at any pottery of semi-porcelain, colored with oxides to insure the blue or other dark background for the white figures; also it can there be passed through what is known as the "muffle kiln" to make it sufficiently hard to permit its being handled.

One very important point is in connection with the "paint." It is imperative that the clay for this should be of the same character as that of which the vase or plaque is made. This clay may, of course, be procured from the china factory and should be diluted with water and worked carefully until it is a fairly thick batter or, as it is technically called, "slip." The outline or the ornamental design, figures and trees for example, is then sketched on the surface and painted with the diluted clay.

This first coat of clay having been left to become thoroughly dry, lay on another coat with the brush; then give that time to dry and paint on yet another coat, continuing this painting and drying process until the desired thickness is "built up." Always remembering that each application of diluted clay must be allowed to become quite dry before the next coat is painted on; otherwise the clay will crack and peel off. Another point calling for attention is this: the eventual light and shade of the finished decoration is dependent upon allowing the darker color of the ground to show in varying degrees through the transparent clay of the "painted on" figures and for this reason the clay should be applied more lightly in certain parts.

When the clay has been laid on to produce a quite low relief and the last coat thoroughly dried, there is a more or less crudely shaped design in white. The paint brushes are now replaced by the carver's chisels and the artist proceeds to model the various details of the subject and endow the figures with that life-like appearance which is more remarkable with pate-sur-pate than with any other art. And the accompanying illustrations will dispose of any suggestion that this assertion is in any way an exaggeration.

One piece of advice to the amateur is, do not hurry. The work is far more interesting and the results more satisfactory if the modeling and carving are done slowly; further the unbaked clay may be worked on at any time until the actual figures are completed, after which it has to be fired in a kiln which causes it to assume that delightful transparency. Further, in using the chisels, the minor details should be well sharpened and where necessary heightened by touches of the "slip" added with the brush. The purpose of this is to slightly exaggerate the actual details and so insure a perfect clearness of outline after the glaze is applied over the finished design.

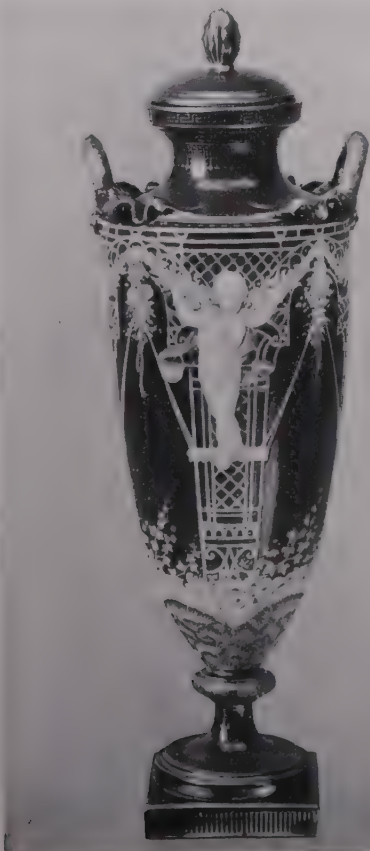
This advice is not purely theoretical, because while the least of this writer's attributes is skill with a brush or chisel, he nonetheless essayed to emulate the work of Marc Solon. And by exercising the necessary patience and following the direction, the results of those efforts, if not works of high art, were at least conclusive proof of what might be accomplished by anyone gifted with a little patience and artistic talent. This process as a means of decoration offers no few advantages to the beginner especially in connection with those errors which are apt to



Above—Cups and saucers and other tableware are now being ornamented with pate-sur-pate subjects, immensely decorative results

Top—The little cupid figures on this plaque show exquisitely fine carving of the painted clay. The stream illustrates the lighter brush work for shaded effects. Van Briggles Art Pottery

Left—A covered vase made by Solon of peacock blue with gold handles. There is gold leaf decoration and print on cover and base



occur in carving. For example, in carving stone or marble, once the cutting is done it cannot be changed. But should the painter-sculptor of pate-sur-pate allow his tool to slip and destroy the nose; or should he bestow eyes on a goddess which entirely spoil her beauty; or shape the body of Cupid as to cause the little god of love to appear in need of a hearty meal; all such errors are easily remedied. The sculptor has only to repaint the "mistakes" and after the new clay is dry re-carve it in a more pleasing manner.

It might perhaps be thought from the foregoing that this decoration was suitable only for vases and other ornamental objects. But while Marc Solon concentrated his splendid art upon ornamental pieces during the time he worked at the Minton, Staffordshire, pottery, the small school of artists who carried on his work have in late years applied it to what we might term useful ware. With the result that today, cups and saucers, service plates and other tableware are ornamented with the charming little figures in low relief, painted and carved, on dark blue and other ground colors. As will be seen from the illustrations, the subjects applied to tableware are in the form of panels on the rim of plates and medallions on cups and saucers. And the perfect delineation of the

(Continued on page 82)



its first placing does not seem to produce the favorable effect desired.

It is also a form of decoration that affords surprising variety. And this variety is not restricted to the matter of color alone, but includes shape, size, design, quality, and finish—each in turn may show an extensive diversity.

The more familiar kind of garden pottery takes the form of pots and jars for holding growing plants. Made of burned clay, such plant containers were formerly of more or less stereotyped shapes and styles, intended chiefly for practical purposes and almost invariably terra cotta in color. While the same style and coloring still remains much in use, there has been developed also a somewhat new idea in pottery of this kind. It is now made in quite an assortment of shapes and sizes and in a great variety of colors. Particularly attractive are such colors as orange, golden yellow, deep blue, bright green, scarlet and purple. Incidentally, it is through the use of paint that such coloring is achieved, for the ware ordinarily comes from the kiln in the familiar terra cotta shade. As a result of greater variation in moulding and painting, such pottery, while remaining a utility in the sense that it is used for holding plants, has come to be highly decorative.

However, the recently awakened demand for garden ornaments of this character has brought forth another innovation—or adaptation—in decorative outdoor pottery. This is the garden vase. It is so termed because it duplicates the

THE front entrance of the home of Alonzo E. Fischer, Beverly Hills, is featured by a circular tower and at either side of the arched doorway is a rough textured vase, shading from dark red base to olive green

SPECIALLY artistic stairway planning in the home of I. Eisner, Los Angeles. The plants, in low, decorated pots, combine happily with flagstone steps and white cement walk. Gordon B. Kaufman, architect. Paul G. Thiene, was the landscape architect

Decorative Pottery for Entrance, Garden and Porch

Pottery in Classic Forms and Brilliant Colors
Is the Interesting Decorative Note This Summer
in the Large as Well as the Small Gardens

By CHARLES ALMA BYERS

THE craze for color today extends beyond the home, even the Modernistic one, out to the porch, the house entrance and into the garden. Outside the house the use of color is increasingly brought about by the considerable amount of decorative garden pottery. These beautiful jars and vases are now to be had in an immense variety of brilliant colors as well as in interesting color combinations. Indeed, pottery seems to be specially effective in giving to the ground of the home those delightfully unexpected and much desired notes of color.

Garden pottery commends itself to consideration for exterior decoration from several angles. Not the least engaging of these are the facts that it is easy to employ and gives quick results, and comparatively inexpensive. One point in its favor is that it is readily moved from one spot to another, if



general lines of the common flower vase, although usually on a much larger scale. But instead of being used for holding either cut flowers or a living plant, its purpose is purely decorative. Occasionally, it is true, it may be utilized as a container for some delicate vining plant, which is allowed to flow down over its sides in light and graceful festooning, but in most instances it remains empty.

In shapes and sizes, these garden vases cover a particularly wide range. Some are tall and comparatively slender; others are tall with gracefully bulging sides, and still others are low and squat. Some have either one or a pair of handles and many are without. Some suggest, in design, an Egyptian water bottle; others are patterned after a Grecian urn, and still others have the lines of a Mexican olla. Indeed, the range of possibilities in shape and design seems limitless. And, as for sizes, the variation extends all the way from vases a foot or so in height to others that may be as much as four or more feet high, while in maximum diameter some are as great as two feet.

A few of these garden vases are of cement but the majority are a true pottery product—made of pottery clay and fired in the usual way. The former kind is commonly of rather rough texture, but the latter, while sometimes more or less porous, will frequently have an especially smooth finish. Those of cement or like composition are occasionally colored or tinted in the making, by means of mineral pigments mixed into the moulding material, but in most cases these vases receive their coloring from a coat of paint after coming from the moulds. Much of the burned clay kind also is painted, but the better grade will have the colors burned in by the glazing process. Naturally, these glazed vases are the best and the most prized, some of them being finished almost as exquisitely as fine porcelains.

These garden vases may be had in practically any shade of color that can be desired. There are bright greens, and dull greens, the solid turquoise and the matrix-shaded turquoise, olive green, royal blue and various other blues, browns of all kinds, mustard color, bright orange and burnt orange, light yellow and golden yellow, red, scarlet, maroon, wine, lavender, orchid, and many others. Some, also, are in two or more colors or tints combined; orange and orchid, orange and black, yellow and green, wine and scarlet, mustard and burnt orange. Some of these color combinations are carried out in mottled or clouded blendings and others in more or less conventional pattern or border effects. Then, too, the larger vases of cement manufacture will occasionally be decorated with tiny squares of art tile, in various colors.

Effective locations for such ornaments are easily found about the modern home. The front entrance, especially if it seems at all plain or commonplace, affords a particularly favored location for a pair of the vases. Beside garden gates, or at the foot of steps, they give emphasis.

TOP—The tall vase beside the entrance of the Beverly Hills home of W. H. Lyman, Jr., is cement composition in pale green, decorated with narrow borders of small square insets of tile. Effective for flowery branches. H. Vernon George, architect

CENTER—Charm is given to the front entrance of the California home of Aleck Curlett, architect, by a single large glazed green vase and a number of planted pots. John Finken, landscape architect

RIGHT—At the wrought-iron gateway of the H. T. Clark home, Beverly Hills, is a large, royal blue vase, against white stucco background. Blossoming vines would look well here. Elwood G. Houseman, arch. Beverly Hills Nursery, landscape archs.



Present-Day Uses For Old Snuff Boxes

These Survivors of the Early Snuff-Takers Are Today Being Used on Dressing Tables, as Stamp-boxes, on Desks and as Cigarette and Vanity Cases

By CHARLES STUART

MANY objects popular among *le beau monde* of bygone generations are today being used for purposes entirely different to those for which they were originally intended. This is especially so with the various articles which had a more personal association with the former owners and which for that reason have carried with them an aura of romance. Nor, apart from the now rare toilet services, are any more romantic than the numerous types of small boxes once used for holding snuff, which, incidentally, was indulged in as much by the crinolined ladies as by the beknickered gals.

These beautiful boxes have a further interest, because they resulted from the introduction of a new fashion or, perhaps snuff-taking should be called a habit and a not too pleasant one at that. A habit that the white races had acquired from an uncivilized people and one directly traceable to the discovery of America by Columbus.

To follow the story of tobacco, and snuff is merely powdered tobacco, is to retrace the path of the past to the time when Columbus first landed in Cuba, in 1492, and discovered that the soothing leaf was in common use among the natives. But it was not until about 1560 that it was introduced to Europe where smoking became popular first in Spain and France; the man who introduced it to France being Jean Nicot, from whose name we have the word "nicotine". Twenty years later, Ralph Lane, the governor of Virginia, took tobacco and pipes to England and presented

them to Sir Walter Raleigh, whose name has always been closely connected with tobacco.

There is a pretty legend, regarding tobacco, surviving among the Indians of the Southwest. This tells of an Indian Princess who was so lacking attraction that no man would notice her. So she prayed to the gods that the earth might open and swallow her and that she would rise again, beautiful and desired by men; and the legend says she rose from the earth as the tobacco plant.

These historical references may not seem to have any direct link with the present-day uses of early snuff-boxes, but they are of interest as leading up to the custom of grinding the tobacco leaf and sniffing it into the nostrils, a habit which followed sometime after smoking tobacco had become general. And the popularity of taking snuff grew apace in England during the reign of Queen Anne, when the English navy captured huge quantities which were sold to the public. After that time, snuff was obtainable in powdered form, but previously it had been usual to carry a grater on which the dried and tightly bound rolls of tobacco leaf, known as carottes, were rubbed.

When one of these little boxes adorns a dressing table, it is pleasant to conjecture as to the original owner, perhaps some bewigged personage of the Georgian days or a fair snuff-taking favorite of one of the French Louis. Today, it is a miniature jewel casket for rings and other small pieces of jewellery; possibly it is accompanied by another beautiful box now used as a receptacle for the essential powder; also the rectangular type become convenient cigarette-cases or portable vanity-cases, while one of the many

shapes are often found on modern desks as stamp boxes.

So far as English snuff-boxes are concerned, it must be said that with few exceptions they do not compare with the far more magnificent conceptions of the French artists; nor is it an exaggeration to speak of the men who designed these *bibelots* as artists because many of the decorations are worthy a place among the highest forms of art. The remarkable variation in the style allows the boxes to be classified into several groups. Those made in England are generally plain or embossed and engraved silver, sometimes with a painted miniature inset inside the lid, most of them displaying a quiet respectability.

But with the French boxes, there is poetry, color, romance and an extravagance in keeping with the prodigality of the old French aristocrats. Also, it must be remembered that snuff-boxes were, for centuries, used as gifts, and when presented to a woman they not infrequently conveyed the sentiment of the giver by some subtle suggestion in the decoration. Perhaps our modern slogan, "Say it with flowers" may originally have been, "Let a snuff-box tell thy love."

To revive an expression in use when ladies indulged in snuff, "Twere not seemly" in our time that beauty be marred by what one early American aptly described as, "the filthy physick hanging to the lips" of a woman. But we may be grateful that it was once a fashionable custom among the fair sex, otherwise it is doubtful whether many of the little boxes, now on the dressing-tables of boudoirs and in other rooms of modern homes would have been designed. Dainty and fastidious as the old French gallants may

Kidney-shaped desk, on which are placed two rare old snuff boxes used in modern times for holding stamps and cigarettes. Vernay's



have been, it is difficult to believe that such elaborate snuff-boxes would have been made for them unless inspired by the love of a lady and a desire to express that affection by an extravagant personal gift.

Where the English were, as a rule, satisfied with the less expensive silver, most of the French snuff-boxes are of gold made magnificent by diamonds, pearls and other

was one well worth describing as illustrating the several arts entering into the important examples of both England and France. This particular box was solid gold, enameled and inset with precious stones, the seal of the Sultan appearing in tiny pearls on the lid. On either side of the seal was a miniature bouquet of flowers composed of rubies, emeralds and sapphires with a wide border of painted blossoms on a light cream enameled background; the sides were painted with tiny views while on the inside of the lid was a miniature painting of the Bosphorus.

In the use of antiques with present day schemes of decoration, no little attention is devoted to seeking smaller objects as "spots" of colour. Porcelain and similar ornaments, like the drapes and fabrics, are a natural medium for the introduction of brightness, but a more intimate charm is brought to such as bedrooms, boudoirs and other small rooms by the addition of these small boxes which are beautiful and may well become useful, besides having certain historical associations.

tries, even if the latter copied those made by the French artists.



Top—Antique English silver snuff box convenient to place on desk or little table. J. E. Caldwell & Co.
Bottom—Silver engraved snuff box with cover of richly carved jade, convenient for pens or stamps. Freeman of London

precious stones and miniature paintings on enamel, ivory, or skin. But it must not be supposed that the more costly boxes were unknown in England, because several of the elaborate styles have been brought to America in the past two or three years.

We remember seeing one English snuff-box in a Fifth Avenue shop which was presented to a French Count by the Sultan of Turkey, in 1830, and it

Beginning at the upper right hand corner the lovely antique snuff boxes are as follows:

- Carved jade cover set on a silver box. Freeman of London
- Beautifully engraved silver snuff box easily converted into a cigarette case. S. Wyler
- Richly engraved snuff box set with precious stones, convenient for cigarettes. S. Wyler
- English snuff box engraved and painted to use as a little jewel case. Crichton
- English silver snuff box convenient on a desk for pens or stamps. J. E. Caldwell
- Enameled snuff box with silver trimming deep enough for jewel casket. J. E. Caldwell



Nor, for that matter, if perhaps regarded as suitable to the more feminine interiors, is any male averse to seeing one or two on the desk or table in the library. In fact, we can recall one library where one of these rectangular snuff-boxes, filled with cigarettes, was to be found on three separate tabourets, each by a comfortable chair. There are in America, several important collections of different types of small boxes typical of the styles once popular in the European countries and for long it was the practice to place them on the shelves of cabinets. Some collectors still protect their specimens in this manner but with the increased interest displayed by women in antiques, the contents of many a cabinet have been "dispersed" and are now found in various rooms throughout the house.

Though the French snuff-boxes are doubtless more numerous and elaborate, similarly fine work was not unknown in other coun-

It would be possible to enumerate here many mediums employed in making the actual boxes which were later adorned with applied decoration; and the fact that examples from different parts of Europe have appeared in America quite recently goes to prove that they are far more easily obtainable than is popularly supposed.

Tortoiseshell with a painted miniature applied to the top of the lid under glass and bronzed inset with topaz and amethyst were among the less ornate types, but they are equally colorful. One of tortoiseshell which we saw some time ago had a particularly brilliant scene, the central figure being a stately young woman wearing a white dress and a large straw hat, while seated and kissing the lady's hand was a man in a black coat and bright red waistcoat, other colour being introduced by the figure of an old woman dressed in red. Nor can we think that this box was of French origin for surely no Gallic artist would depict a man kissing a lady's hand, the while he remained seated.

One method of producing a colorful box without employing either enamel or a painted scene was to fashion the box itself of agate or similarly variegated stone and to apply chased gold to the surface. The gold would be in the form of birds, flowers and foliage with scrolls, and while applied to both the top and the sides the metal would be pierced so that the stone became a background to the ornamental motifs. Often too, with boxes of this type certain of the decorations on the lid, such as the birds, would be inset with innumerable small diamonds or other precious stones.

Where a box is of gold but lacks the enamel, the entire surface is almost invariably chased and embossed with some intricate design, a small panel showing a classic subject in the centre of the lid. But color is obtained by inserting turquoise, rubies, and other stones which gain an added brilliance against the gold.

It would be possible to quote many other combinations of the arts of the goldsmith, the jeweller, the painter and the enamelist as expressed in these boxes; for all are beautiful and all tend to arouse that enthusiasm

(Continued on page 82)



PHOTOGRAPHS BY GOTTSCHO



Rambling Stone House with Plantation Colonial Entrance

The Roof of This Charmingly Elegant Home Is Ludowici Tiles and the Trim Throughout Is Limestone. The Fieldstone Used in Construction Is Heavily Parged, Very Rich in Finish

Peabody, Wilson & Brown,
Architects

THIS delightful place at Port Chester, New York, is the home of Mr. and Mrs. Samuel L. Fuller. In the picture left, the front entrance is shown through massive Doric columns, after the fashion of the finest of the Colonial mansions in the South. The quality of this home is one of simplicity yet great elegance throughout

HERE we have a view of the living room fireplace set between high Georgian windows. The fireplace is antique stone and over it is a soft-colored triptich, the only decoration on the chimney breast except a wrought iron sconce on either side

THE library is done with almost severe simplicity. The walls are paneled in walnut and the floor is oak. The chairs are antique and richly upholstered. The books are attractively inset in the wall-paneling, finished with semi-circular arches in which are pieces of antique sculpture

THE woodwork in the dining room is painted throughout and a one-toned dark velvet rug covers the floor. The windows in this room are deeply inset and the frame work ends in a wide window seat. Through every window is shown a beautiful view of the garden. The furniture is antique English with rich old upholstery

VIEW of the Fuller house from the east shows (left) the garden on lower level. The turf pathway which leads up to the steps is richly planted with herbaceous borders, the flowers and shrubs in harmony with the field-stone and limestone finish of the house. This gives an admirable idea of the really fine architectural treatment





This chair retains the saddle seat and half-circular crinoline stretcher which we associate with the Windsor type. Courtesy Palmer & Embury

Windsor Chairs in Country Homes

By HENRY BRANSCOMBE

WITH the noise and turmoil of modern city life becoming ever greater, more and more people are seeking that quietude to be found in the sections farther removed from the larger centers. Incidentally, if paradoxically, it is none the less a fact that the automobile while responsible for much of the never ceasing din in city streets is equally the agent making it possible for us to live in those sequestered spots, some of which were built generations ago. And as the always widening circle of our search for country homes convinces us of the greater charm of the rural sections, so do we come under the influence of their simplicity which we in turn reflect in the furniture and decoration.

In selecting the furniture we naturally revert to those types which were the work of the rural craftsmen equally of Holland, England and the Colonies settled by people from those countries. The styles of all this furniture are closely related and all of them reveal, as time goes on, the various improvements in shapes and construction. Such an evolution is easy to follow even with the simple yet comfortable chairs known as the Windsor which, though doubtless first made by the Dutch, were later introduced to England and to America.

Of late years, early Windsor chairs are eagerly sought for by collectors many of whom have paid very high prices to obtain specimens, which were once in the homes of men connected with the early history of this country or which once belonged to some prominent character in England. Unfortunately, the historical associations have in many instances been lost owing to the chairs having passed through various hands since the time they were in the homes for

For the rustic setting the Windsor chair offers informality and comfort in harmony with simple benches and tables of pine, and rough-textured fabrics. It is easily adapted to use with various types of furniture and wall finishes. Courtesy William Leavens & Co., Inc.



In such a room as this a Windsor chair is particularly suitable to the simple turned shapes of the other furniture. The pine paneling furnishes an attractive background and the hook rug on the floor and old time lamp suggest Colonial days. Courtesy L. & J. G. Stickley

which they were first made. Occasionally, a set of six or possibly more early Windsors make their appearance, but the demand for these is so keen that they do not remain long in the possession of the dealer, who generally has a list of clients all seeking such a set.

To meet the general demand for these chairs, however, several modern factories have acquired original examples from which replicas are now made for country homes, where they are especially suitable. But that does not imply that Windsor chairs need necessarily be restricted, because there are several of the more advanced types which are just as appropriate in the living rooms of a city house.

In fact, there are several more or less uncommon types belonging to what is sometimes spoken of as "town-made" furniture as distinct from that produced in the rural sections. And before noting their use in country homes, it is worth while to indulge in a little historical reminiscence regarding these now popular chairs, the while bringing attention to the less familiar styles.

Like many other articles of the more simple furniture, they were brought to the notice of the fashionable world by a King; the story having it that George I while resting at an English farmhouse was attracted by a set of these chairs and ordered some to be made for use



An English 18th Century chair of the type found in the outlying districts. Courtesy Arthur S. Vernay

These Simple but Graceful Turned Wood Seats Are Becoming More and More Popular in Sets with a Gate-Leg Table for Breakfast Rooms and for Verandahs and Sun Rooms of Rural Homes



This delightful interior is especially illustrative of the decorative value of high-back Windsor chairs equally in the living room with its rough plaster walls and beamed ceiling, and in the bright little sun room adjoining. Courtesy Nichols & Stone Company



Another 18th Century English chair with hoop-back and crinoline stretcher shows the influence of the master designer, Chippendale

in Windsor Castle, from which they are supposed to have obtained their name. It is thought by many that they originated in England but there are many features with some of the quite early examples which indicate the influence of the Dutch. They first appeared in England about the time of Queen Anne when the front legs were frequently of the graceful cabriole shape and the front stretcher was a half circle, known as the crinoline stretcher.

At first the backs were more often of the hoop shape with turned spindles known as the "fiddle-string", but it was not long before more ornamental forms were introduced and as time went on, the influence of Chippendale, Hepplewhite and Sheraton, each in turn, shows itself with the farmhouse Windsor chairs. For example, only some few months ago there were two 18th Century high-back chairs in a

New York shop which, while founded on the Windsor tradition, showed the adaptation of the Dutch shapes developed by Chippendale to such an extent that it is probable they were the work of some maker in a large provincial center. The top rail of the back was similar in shape to some of the Queen Anne chairs while the front cabriole legs were distinctly Dutch. Decoration had been introduced by a pierced and carved scroll splat extending the entire height of the tall back

for farmhouse use were, for long, made by the turners, benders and wheelwrights which is by no means unlikely. When these men were not otherwise occupied, it is possible to imagine their employing their time making this simple furniture; the turners would supply the various spindles, legs and under-rails; the benders would fashion the hooped backs and other curved sections; and the wheelwrights would fit the various parts together in the same way that they would construct one of the massive old wagon wheels.

From the point of view of their use and the environment of which they may naturally become a part, perhaps (*Continued on page 86*)



High-back Windsor armchair with the turned spindles and pierced back splat from Early American original. William Leavens Co., Inc.

while the spindles were turned in a series of vase-shaped sections in place of the more usual plain form.

In the same way, the farmhouse chairs in the style of Hepplewhite combine something of the Windsor with something of the London designs. The hoop-back remained popular but the shape of the legs was refined, while the elbow rests with the armchairs show that they follow the curves which Hepplewhite borrowed from the French. Another which continues the Windsor tradition is known as the "grid-iron", because the back is square and has several vertical bars similar to the old cooking utensil.

With the Windsor chairs made in the early Colonies, there is an unquestionably greater variety of styles. They were made here first in about 1720, after which time they began to develop quickly and show an interweaving of the Dutch styles which reached here direct from Holland with those which came from England. It has been said that these chairs and other turned furniture

The Colonial chairs shown here are early examples of the farmhouse type, the small hoop-back being intended for a child, the other being an old oak milking seat. By the courtesy of Mrs. Ehrich





Hanging Pictures with Fine Decorative Effects

One of the problems every decorator has to solve frequently and individually is the hanging of a picture so that it adds beauty to the room rather than confusion. Illustrations by Members of the Decorators' Club of New York



IN this charming entrance hall we see an old Italian picture of the Madonna and Child, interestingly placed over an antique court cupboard against a wall frescoed in blues, reds and tans. Ruth Campbell Bigelow, Decorator

A SMALL modern foyer shows an interestingly hung picture, "Angel Fish," by Clivette. The table here is by Donald Deskey, the flowers by Robert Locher, and the wall paper is French, imported by Frances T. Miller Inc.



THIS picture delightfully illustrates the appropriate hanging of a painting for the side wall of a dining room. This painting, over the antique fedenza, is the center of interest on the long wall and is in delightful contrast with an old tapestry and a Chinese mantel mirror. Mary Coggeshell and Jeannette Jukes, Decorators

HERE we see an Angelica Kaufman self portrait perfectly hung over a Chinese Chippendale sofa and near a red lacquer cabinet. The picture was, in fact, an inspiration for the room, which is lined with gold tea box paper. The entire room is interestingly composed. Miriam Margaret Stevenson, Decorator



Places of Great Romantic Interest

Like Magic Carpets these pictures transport us from the sacred river Ganges to the "Forbidden City" in China, and then to the Castle Eltz on the River Moselle



PHOTO BY PUBLISHERS' PHOTO SERVICE

SUNRISE on the banks of the famous Indian river, the Ganges. Showing a few of the 300 Mosques with a glimpse of a half dozen of the Minarets of the 1,000 pagodas. During religious festivals Benares attracts over one hundred thousand pilgrims

THE Imperial Palace in Tpeze-Kin-Ch'ing, the "Purple Forbidden City." In this walled enclosure are the pleasure grounds and gardens of the offices required by the governor. Entire city is roofed with yellow porcelain tiles shining brilliantly in the sunlight

PHOTO BY EWING GALLOWAY



AGRICULTURAL AND MECHANICAL
LIBRARY
DEPARTMENT OF
ARCHITECTURE



PHOTO BY EWING GALLOWAY

A Story Book Castle in the Heart
of the Rhine Vineyard Country

THE castle Eltz on the River Moselle, the ancient residence of the Counts of Eltz, dating back from the 12th Century. It is beautifully situated on a lofty rock in the midst of densely wooded hills

Fine Rooms from Lake Forest Homes

Some of the Most Delightful Homes in Chicago
Are Presented in This Collection of Pictures

Miss Gheen, Inc., Decorators



THE breakfast room in the home of Mrs. John Pirie at Lake Forest has an enchanting view through low windows of the green-sward and gardens. The floor is covered with tiles and the furniture is antique, of the simple, graceful English cottage type

THIS dining room in the home of Mrs. Lester Armour of Chicago, has for a special accent a black lacquer screen in Chinese motifs. There are curtains of green damask and the glass curtains are Chinese crêpe in green and gold shot with red. The rug is a rare antique from China





IN the living room of the Prentiss Coonley home also at Lake Forest, there are henna curtains in interesting relief against the green walls. The mirror panels are placed between pilasters. The upholstered furniture is antique



IN this library of Mrs. Vernon Foster's at Lake Forest, the walls are beautifully paneled in walnut. The curtains are crewel embroidery and the sofa is upholstered in red. As a background for this is an antique oriental rug

Pools and Paths in Modern Gardens

Illustrations of Beautiful Planting in Different Parts
of the Country Shown at the Eighth Annual Exhibition
of the American Society of Landscape Architects



PHOTO BY MATTIE EDWARDS HEWITT

WEST garden as seen from the house terrace of the estate of Mr. and Mrs. John W. Kiser, at Southampton. The planting includes ageratum, heliotrope, lead, petunias, all interestingly massed in perennial borders. The brickwork is arranged in pleasing symmetry. Petunias blossom gaily from jars modeled in the form of swans. Annette Hoyt Flanders, landscape architect

HERBACEOUS bordering along a path-way on the estate of W. S. Kies at Scarborough. This charming massing of flowers, including various kinds of iris, peonies, lilies, and tulips of many varieties. The border masses are luxuriant enough to provide vivid color through most of the season. Clarence Fowler, landscape architect



LOOKING back from the terrace end of the house on the Southampton estate of Mr. and Mrs. William R. Simonds. View of the enclosed garden shows stucco wall with arched doorways and a wall fountain, half hidden under vines. Annette Hoyt Flanders is the landscape architect



PHOTO BY MATTIE EDWARDS HEWITT



PHOTO BY AMEYIA

A VIEW from the upper terrace across lower boxwood terrace on the estate of Mr. and Mrs. Irving Brokaw at Millneck, L. I. In the center of this terrace is a formal pool, holding a small sculptured figure. Magnificent boxwood borders the drive approach. Marian Coffin, landscape architect



PHOTO BY GILLIES

SWIMMING pool and pavilion at "Lenni," the estate of Mrs. Paul B. Belin at Waverly, Pa. The pool is enclosed by an iron grille and field stone wall. The pavilion is built of field stone with entrance columns to match the limestone pool coping. Charles Wellford Leavitt & Son, landscape engineers

Decorating Modern Walls with Rich Fabrics

Some of the Most Beautiful Rooms, Both Period and Modernistic, Today Have the Walls Covered with Damask, Brocatelle, Velvet, Satin, Plain, or in Interesting Designs Appropriate to the Furnishings

By JEANETTE KILHAM



THE draping or paneling of wall surfaces with silk, that is, damask, brocade, brocatelle or velvet, has always been associated with epochs of the world's greatest splendor in the art of decoration and with a corresponding extravagance and magnificence in dress. The Renaissance in Spain and Italy represents such a period, when every available wall space in church or palace was hung with damask and when the costumes of the nobility were stiffened with gold and studded with gems. France under the Louis' exemplifies another. Louise de Valliere, Madame de Maintenon, Madame de Pompadour and Marie Antoinette in their charming bouffant costumes, beribboned, ruffled and garlanded, are pictured against backgrounds hung with the exquisite products of Lyons.

Today we are not only tending toward a greater elaboration in women's dress than has been shown in a good

many years, but there are marked indications as well that the vogue of silk fabrics for wall decoration is returning. Certainly it is a fashion which is being increasingly sponsored by leading decorators.

Silk offers an infinite variety of decorative effects, in color, in design and in texture. Whether the fabric shall be stretched or hung in folds, used to cover the entire wall surface or in panels only, is more or less dependent on all these various considerations.

Heavy damasks and brocatelles which are not too insistent in design are usually smoothly stretched over the entire wall surface. Such a wall treatment in interesting detail is shown in the accompanying photograph, where a modern damask with all the subtlety and frosty color quality of etched glass has been used as a background for contemporary furniture. In a different type of setting, of Jacobean, Spanish or Italian inspiration, a rich crimson damask of Renaissance pattern can be effectively used in the same manner. Set off by dark woodwork or areas of paneling it creates an atmosphere of remarkable richness and dignity. That brocatelle and damask can also be used most successfully gathered and hung in folds was shown in one of these sitting rooms at the last Antiques Exposition, where green brocatelle made a lovely background for creamy satin covered furniture.

Interesting in this connection is the early eighteenth century Venetian room from the Palazzo Sagrada, which is at the Metropolitan Museum. The same type of material is used there and in a most dramatic way. A large patterned brocatelle is stretched on the walls and at the top a bound and scalloped valance is stitched down to form a

Top-left—A close up of the modern damask used below, in pale green, chartreuse, gold, white, blue and red, setting a color scheme for the furniture and rugs used with it

Left—Use of wall covering of a modern damask with a subtle all over pattern making an interesting background for a contemporary setting. Courtesy B. Altman & Co.

Above—Dining room with the walls completely hung in burgundy velvet, forming a gorgeous background for the rich Italian furniture. By courtesy Benno de Térey

handsome cornice in flat relief. The whole forms the richest background possible for the gilded luxury of the crimson brocaded velvet covered bed.

One of the most enchanting fabrics in the world is velvet. It is the most flattering fabric there is. No woman could possibly find a setting that would more completely emphasize her beauty nor can a more satisfactory background be provided for the portrait or other work of art. While cut velvet should be hung or stretched like brocatelle, plain velvet, if the room is large enough to stand it, should be gathered to give the right effect. In the dining room pictured in this article shirred red velvet was used, the color of old burgundy, to cover the walls. The material is tacked under the cornice but hangs free to the floor, where it is finished with fringe. The color and satiny surface of the gold damask on the chairs contrast handsomely with the color and texture of the velvet on the walls. It is a scheme at once simple and sumptuous.

During the time of the Empire in France silk was universally used as a wall covering and in much the same way as in the Italian dining room just mentioned, fastened under the cornice and hanging free, only instead of being gathered it was pressed into classic box pleats after the formal Pompeian fresco style. Plain silk was usually used and its lustre and quality, together with the decorative lines of the folds, were relied upon to provide the architectural charm of the effect. Mrs. John Alden Carpenter has decorated the walls of a dining room in the Casino Club, Chicago, very much after this

pleasing style, hanging the walls with heavy folds of oyster white satin finished off with emerald green fringe.

Alcoves offer ideal settings for the draped silk wall surface. Elsie Cobb Wilson decorates the alcove of a dressing room with blue satin, which hangs in shimmering folds from a lacy patterned scalloped glass cornice. The surrounding walls are flat white, which accentuates the concentrated richness and color of the alcove treatment.

In contemporary as well as in French period interiors we often find great interest given to a room by the inclusion and the individual treatment of the alcove. Frequently the walls of the alcove are covered with a boldly patterned damask stretched to show the design and further contrast with the plain walls of the rest of the room.

(Continued on page 87)

Right—Close up of damask shown below. It can be had in many color combinations suited to all the more elegant types of period rooms especially in Colonial homes

Below right—The use of a silk damask in French design for the walls of a paneled room is sponsored by the Arden Studios

Below—A daybed set in an alcove niche which is hung in pale blue satin. The coverlet is in interesting harmony with pillow and upholstery. Courtesy Elsie Cobb Wilson



Perennial Flowers for American Gardens

Intimate History of the Curious and Lovely Ways of the Plants Known as Perennials

By J. HORACE McFARLAND

President American Rose Society
Editor American Rose Annual

WHAT is a perennial? Because there is much misunderstanding, it is best to inquire of an authority. The primary dictionary definition is "continuing or enduring through the year or through many years." Then comes a specific botanical definition, thus: "Lasting more than two years." Turned into a noun, the word is defined as "a plant that lasts year after year, usually blossoming and fructifying annually."

We would seem to be off to an understanding start, and so we are, theoretically. Actually, however, many perennials do not persist, or are preferably, for garden advantage (because we are talking about the garden side of continuance), raised fresh every year. The familiar and beautiful snapdragon, or antirrhinum, is a perennial, but we find it advantageous to treat it as an annual and grow it every year. The lovely and lowly pansy is a true perennial, but it we also find advantageous to renew every year.

These plants which are renewed every year are called generally annuals, but I am not discussing them at this time. The marigolds, zinnias, and many other familiar garden flowers which may be sown and will bloom and perfect their seeds within one growing season, are not in this particular picture.

Neither are the biennials, by which is meant those plants that, grown from seed this year, do not flower until next year, when their life course is run and they make seed and go out of business.

Again we seem to be on a basis of certainty, but, alas, some annuals become perennials under certain conditions, and some become biennials. The three broad groups, as a matter of fact, are general only, which fact I bring to the attention of those who read these words, in the hope that I may add to easy understanding of what is to follow.

Settled on considering perennials, let us also consider that so far as frost hardiness is concerned there are two broad classes. The hardy perennials are expected to endure the climate of most of eastern America, reproducing, or "coming up," as the saying is, each spring. Familiar examples are the delightful columbines and the vigorous hardy asters, in England called Michaelmas Daisies, which are not to be confused at all with garden asters, totally different annual plants.

Then there are tender perennials, meaning those that will not, if unprotected, endure the Middle States climate. The familiar dahlia is perennial, but not hardy, wherefore we lift the roots in the fall and store them over winter, in readiness to be again put to service the ensuing spring.

Still another classification there is. The larger group of our familiar perennials is properly called herbaceous perennials, which means that they die to the ground after flowering, or when Jack Frost closes the show. There are, however, woody perennials, among which I might cite the rose as an instance. Surely it has wood, and hopefully we expect it to continue!

Yet again we must set up a separation. There are evergreen perennials, some of them woody and some of them with the characteristics of a shrub. I could tell of some exquisitely lovely low barberries, for example, that never rise a foot high, maintain their leaves from year to year, and are thus evergreen and woody. The deciduous perennials, on the other hand, are plants like the rose, with a woody frame from which frost strips the leaves, so that new business begins again the next year.

Left—Here we see the brilliant green turf path finished by a perennial border with violas in the foreground, tulips and iris for the taller planting, and white lilacs among the shrubbery which forms the background

Top—In the background of this charming picture of a perennial garden is the anemone japonica, and the band of color from which the stone steps rise is made by the little flowering iberis in mixed white, red and purple



This is not a scientific separation, but it is, I hope, such as will serve to turn the reader toward seeking more and better information with an understanding of what he is looking for.

Now this truly vast class of perennials, including most of the plants of the garden that flower, varies in height, in habit, and in color. Some love the sun others must have the shade. Some enjoy wet feet. There are those which never reach happy perfection save as they are relatively dry (I heard while in California this year of a desert rose that could get along six months without water!).

Recently the garden wave that is pleasingly deepening over America washed up many plants which seem to be best when their roots may find a place in the coolness of a sheltering rock. These perennials, as they mostly are, are both woody and herbaceous. Some of them are evergreen. They are legion in number, and their relation to the modern garden it is not wise here to discuss, because, in the words of Kipling, "That is another story!" I ought to say in passing that every heap of rocks with plants in it is not a rock-garden, though it may be a rockery. Too much care cannot be used in dealing with these plants—also called Alpines, because many of them come from the high mountains—to avoid thrusting the poor things into a rock pile, blatantly and painfully artificial, wholly unsuited to their prosperity, and usually ugly.

In making this study of perennials I propose to avoid "catalogitis." Anyone who is really interested will be securing the catalogues of the many nurserymen who have plants which are properly perennials. Many of these catalogues are not only complete, but full of information as to uses. To reprint that information here would be both inappropriate and tiresome. I can be of more use, I think, as I discuss places and uses and effects, and in illustrative suggestions.

What does one want perennials for? The first answer is, to see their flowers. That, however, is not all. There are so many of them and they are so flexible in their relation to the other factors previously mentioned, that it is proper to say one ought to want them only to see them flower agreeably as part of the garden picture. The real garden is a part of the home, and ought always bear strongly upon home adjuncts, as to place, color or other qualities. So I am assuming that the thoughtful gardener will not begin by planting indiscriminately whatever he happens to fancy as he sees it bloom somewhere or reads about it in a catalogue. He will consider height and season and color and position and fragrance and effect.

When the snow vanishes and we begin to draw long breaths of the sweet spring air, we are likely to see in a well-ordered garden the opening buds of a ground cover perennial such as *Arabis* rapidly turning to pure white almost under our feet. We know then that this plant and its kind are useful for early effects, close by the edge of the border, or the garden path, or in front of any planting. A little later the same idea is carried along by the beautiful "Moss Pink," as it is called, being actually *Phlox subulata*. The primroses soon give us their effect in the same general class, and these, as they are happy in shade,
(Continued on page 78)



Top—A spring perennial border including Tulip Hobbema, *Arabis Alpina*, *Myosotis*, Azaleas, and *Rhododendrons*, giving a color mass against shrubs

Center—A perennial delicate in coloring and profuse in bloom that fills up many a nook and cranny in the garden is the viola known as Jersey Gem

Right—In this perennial border there is a charming combination of mauve and blue delphinium, columbine and in the foreground fleur de lis and blue grass

Dressing the Modern Bed

Heavy or Filmy Laces, Rich Velvets, Supple Satins, Crisp Silks, Delicate Embroidery on Fine Linen, Softest Blankets of Pure Wool in White or Exquisite Pastel Colors Are All Used to Dress the Modern Bed

By JULIET AND FLORENCE CLARKE



NEVER in the varied stages of the "lit de repos," from the lowly "trundle" bed to the monumental four poster, has so much attention been concentrated upon its dressing as at the present moment. Although the furred coverings of the Elizabethan era are obsolete, the curling ostrich plumes no longer grace the massive posts and the countless, surrounding curtains which mitigated the chill in icy rooms are unnecessary in our comfortable homes, every appointment of the modern bed is in perfect harmony, from the covering of the supple box springs and the luxurious mattress to the coverlet of sumptuous satin, silk or delicate lace.

Designed for purely French interiors are the elaborate coverlets of heavy moiré silk in reseda green, golden tan and Dubarry rose, embroidered in chenille and gold and silver tinsel with a Louis XV design of flower filled baskets tied with bow knots of ribbon and further embellished with velvet ruchings and two toned silver and gold galloon. Especially lovely are the coverlets of French broché silk in exquisite colors, with lovely designs simulating lace, garlands or detached sprays of flowers in delicate colors. White is a new note in the decorative world and coverlets of pure white antique satin, moiré and satin damask are a decided innovation: these match the hangings and upholstery in many gorgeous interiors.

Elaborately quilted with intricate Trapunto designs are coverlets of heavy taffeta silk in lovely colors finished with wide picot edged scalloped flounces applied with cording: other taffeta spreads in pastel or deeper shades are simply corded and flounced. Entirely new are the coverlets of soft silk in pure white or delicate tints printed with pastoral scenes or old Toile designs. The acme of luxury is reached in the coverlets and chaise longue covers of real laces, fine point de Venise, Point d'Angleterre, Paris, Bruges, Milan, or creamy Normandy, delicately fashioned from the caps, kerchiefs and wedding aprons of the ancient and picturesque dress of the peasants. Satin boudoir pillows, round, square or oblong are covered with similar laces, while one French house shows charming pillows of silk or satin duplicating patchwork patterns of a century ago, hit or miss, rolling stone, log cabin, stars, checkerboards and other designs in delightful combinations of color.

Entirely new are coverlets of creamy Italian linen long enough to cover the pillow, ornamented with elaborate borders and central oblongs of finest mosaic needlework, or with ornate designs of Italian cut work and satin stitch embroidery. These are finished on the edges in the characteristic Italian manner. Among the most desirable summer spreads are the dainty coverlets of plisse or crinkled crêpe in all-white or pastel shades of pink, blue, helio, sweet-pea, peach, Nile, or yellow that harmonize perfectly with the delicately tinted sheets and blankets. These spreads are made with double stitched flat seams and scalloped edges in self colors and a decorative note is added by the two-tone, ten-inch monogram. Hand made chambray coverlets in rose, blue, green, peach or gold are ornamented with appliquéd morning glory vines and blossoms in contrasting colors.

For luxurious warmth, light weight and comfort, nothing excels the blankets of pure wool, as the kinky fibres of the finest fleece contain thousands of tiny air pockets which form a perfect insulating barrier to changes of temperature and these are increased to millions when the yarn is woven into

Top—Elaborate coverlet of heavy moiré silk in green, tan, or rose, embroidered in Louis XV design in gold and silver. Courtesy B. Altman and Co.

Center—This Imperial quilt with its adaptation of the Colonial shell pattern is made from sa-teen thinly padded with lamb's wool. Courtesy Eleanor Beard

Left—Peach satin comfort filled with the finest quality of lamb's wool and quilted by a new machine in a waterlily design, indistinguishable from hand work. By the courtesy of Carlin Comforts



Paris decrees machine stitching in fine quilted patterns. Rose satin with stitched design in self tone, lined in crêpe. Designed and edited by Madelaine de Marçay

From Mosse's comes this bed set designed for a yacht. Puff is covered with turquoise green Korean silk lined with pale peach. The blanket cover is of matching pale peach. Courtesy Cheney Bros.

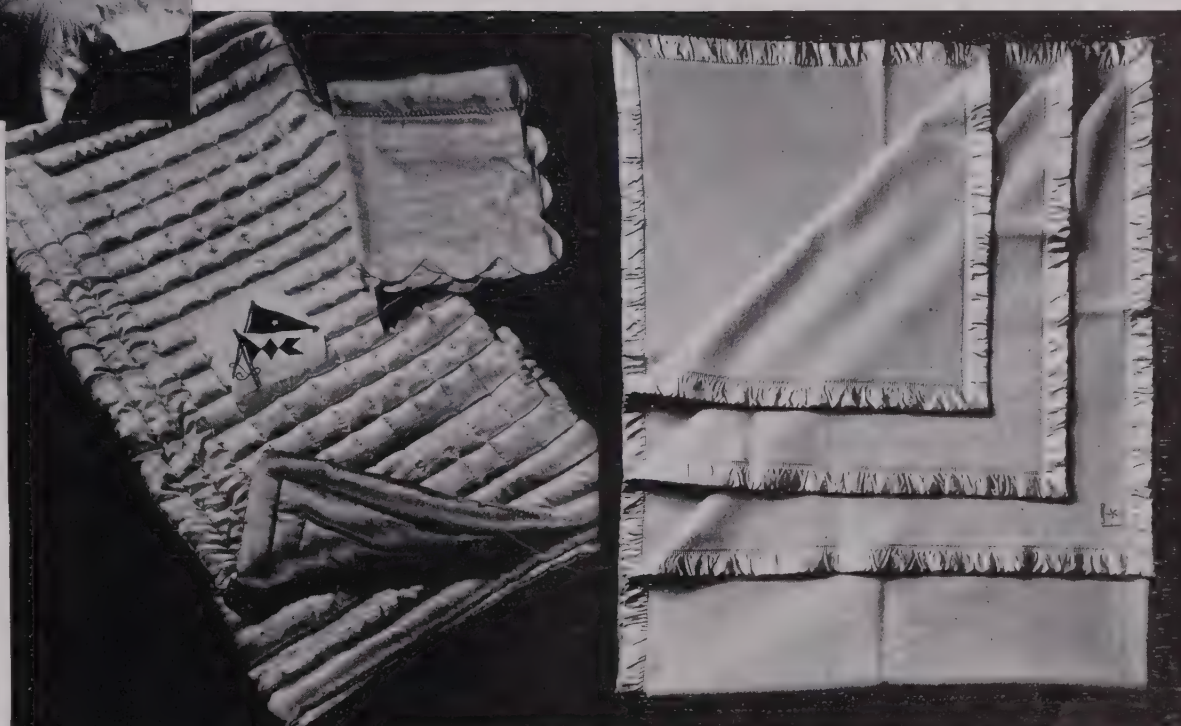
Distinctly new and serviceable are the battlemented hems and modern monogram embroidered in satin stitch on these sheet slips of fine linen. Courtesy Mosse, Inc.

colors may be exactly matched in sheets and pillow slips of linen or finest percale, either in solid color or in deep hems of color hemstitched on pure white.

If one prefers pure white blankets nothing exceeds the translucent beauty of the exquisitely white wool, for only the choicest fleece is used, thick, soft and light as eider down. They are beautifully finished with five-inch satin ribbon in pure white or any of the pastel tints. These are very desirable for use with sheets and pillow slips of fine creamy white Spanish linen with deep hemstitched hems, medallions of fine mosaic and satin stitch embroidery, or with sheets and slips of pure white Irish linen, with an elaborate monogram above the hemstitched hem. Other white blank-

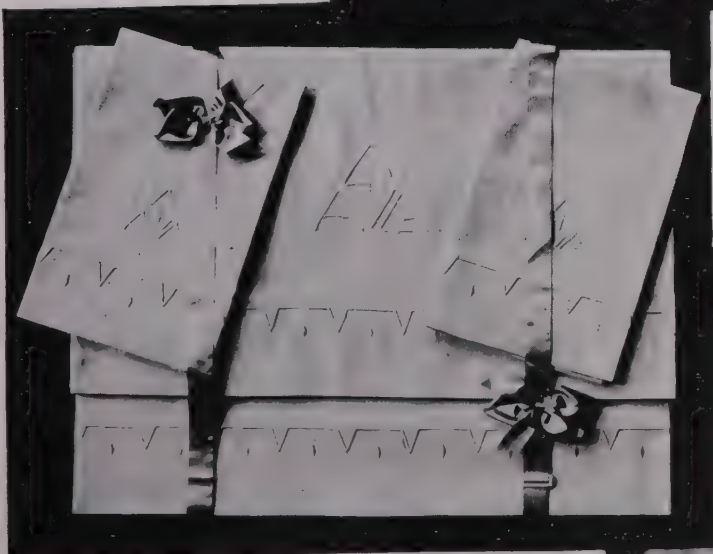
ets have a broad band of color at each end, or wide stripes of color, and are bound with matching satin ribbon. Especially arranged for a man's room are the new pure wool double blankets in soft tan, deep ecru, bound with wide tan satin ribbon. These may be perfectly matched in percale sheets and slips with monograms in deeper tones, and the ensemble completed by a coverlet of tan taffeta.

Two new and original colors, copper and canary yellow, are featured in the "Standard" solid color blanket for 1931, and these same lovely tints appear in the reversible two-color plain or decorated blankets—yellow combined with copper or rose, peach with Oriental blue or orchid and green with orchid or rose, permitting a varied decorative effect as the blankets are bound with a wide two-color satin ribbon. The "Modernist" blanket, primarily intended for a man's



Above—This very fine solid color pure wool blanket bound with satin ribbon comes in exquisite tones. Courtesy North Star Woollen Mill Co.

In the pure wool "Symphony" blankets, various shades of pastel tones are delightfully blended into ombre stripes. Courtesy Old Town Blanket Co.



blankets and the surface brushed to give a deep soft pile by the interlocking of the fibres, for the denser the nap the warmer the blanket. Aside from their beauty of texture is the charm of the exquisite colors in which the wool is dyed, for in addition to the standard colors, rose, gold, blue, green, peach and orchid, are the entirely new authentic French pastel shades of turquoise, rose pink, apple green, maize, wisteria, apricot and écru and blankets are either in these solid colors or in two color reversible. Each one of these delectable

room but equally suitable for any tastefully appointed setting, features an Oriental motif in the same lustrous pastel tints. Summer blankets of gossamer weight in pure wool are woven in solid colors only, either in the standard colors or the new French pastel shades. "Siesta," or "Slumber" throws show distinctive weaves and rich colors.

In a new blanket called "Camwool," woven from pure wool and camelhair, pastel shades are blended with natural camelhair color, giving a two-tone ensemble border and horizontal pastel stripes in several combinations through the balance of the blanket. In "Symphony," an attractive ombre design is secured by blending graduated shades of turquoise, orchid, peach, rose, blue, green, gold, or rust. A new polka dot reversible pure

The fastidious homemaker can now fit up her beds with sheets, pillow slips and stitched pads in matching pastel colors. The pads are available in a range of dainty colors, or in white and the sheets and pillow slips in the solid soft tones, or white combined with a great variety of colors. Courtesy Marshall Field

wool blanket bound with moiré silk ribbon is available in jade green with orchid, rose or yellow, or in peach and turquoise blue. "Slumber" throws in a new diagonal weave are soft, light and in lovely tones of rust, melon, rose, tan, orchid and blue and combinations of these. A new discovery in blanket weaving known as the "Pelage" process takes its theory and name from small fur bearing animals, which grow an extra, underlying warm coat of fur in winter called the pelage.

Not a feather's weight has been added, but the deep thick nap is like a fine, close fur and the blankets actually have a softer texture and downier finish. Different kinds of wool and different ways of weaving give a variety of textures and of these "bi-wool" is the newest. It is double woven, having one side of soft lamb's wool, the reverse of resilient full-grown wool. This makes a thicker, warmer blanket than if it were all of the finest fibres and the surface fluffy and springy. Bi-wool blankets are all white, or in two shades of blue, rose, orchid, gold, Nile or apricot. Blanket covers are made from crêpe de Chine or Korean silk in every color with bands and borders of Binche, Milan or Valenciennes lace.

The most elaborate puffs or comforts are made from chiffon velvet, in pastel shades filled with the finest quality of lamb's wool, hand quilted in attractive designs and finished on three sides with a

full picot edged scalloped ruffle.

Extremely decorative are the satin covered comforts in sky or Copen blue, green, peach, pink, yellow or gold, finished with a silk cord and quilted

with a rose and ribbon design. Puffs of chiffon taffeta in French or robin's-egg blue, peach, champagne or jade are quilted in diamonds, with tulips or blue bells. Serviceable as well as beautiful are the new "Carlinese" comforts in apricot, bois-de-rose, or any other color quilted with exclusive designs, filled with finest lamb's wool and signed with the maker's name. Chaise longue covers of velvet, satin or taffeta are frilled or flounced and embroidered or ornamented with Trapunto quilting in wide bands or medallions.

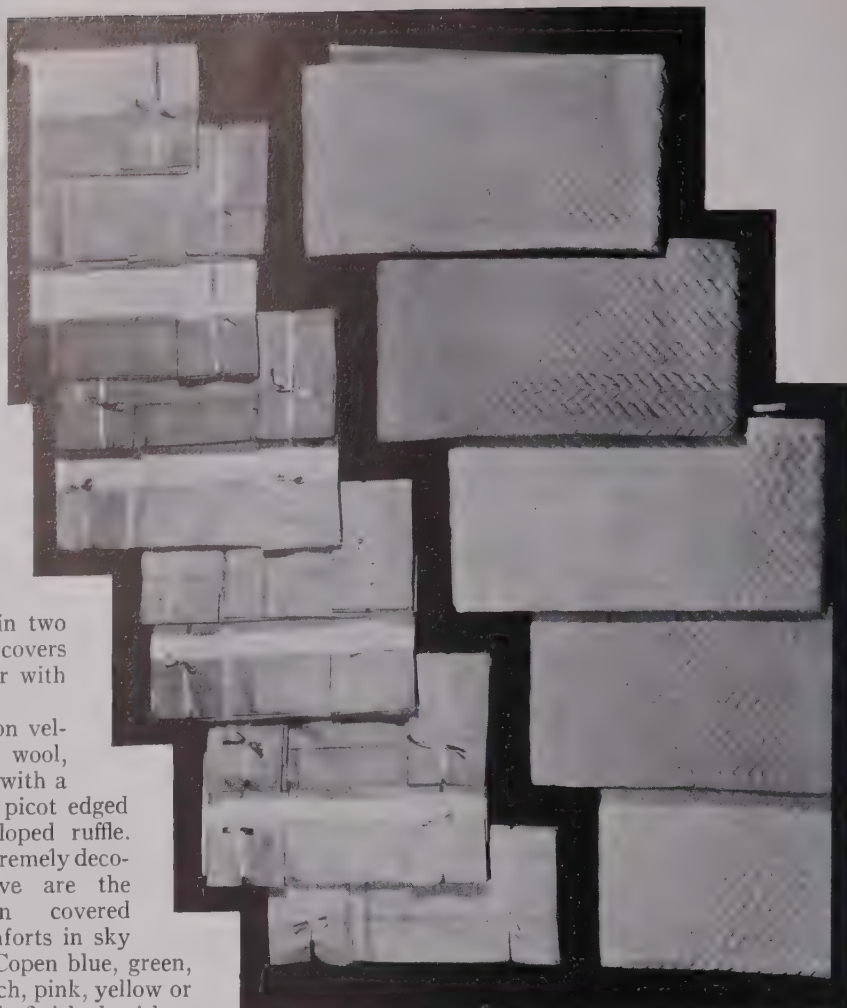
From Hardinsburg, one of the most picturesque regions of Kentucky, come beautifully quilted comforts, chaise longue covers and coverlets of satin, taffeta, or sateen in exquisite pastel colors. The work is done by the native needlewomen of the region and the skill transmitted from mother to daughter through many generations has reached great perfection. Much of the fine hand work is done by young

(Continued on page 89)

Left — Extremely pretty and very practical is this coverlet of heavy taffeta silk with deep flounce in pastel green, obtainable in many colors. Courtesy R. H. Macy & Co., Inc.

Lower left—This is an adaptation of Empire Period combining cream and gold with blue and touches of orchid. Draperies and the head of the bed are printed linen

Below—Rich, creamy Antique Milan and point de Venise lace combined in this bedspread is particularly effective with the dark mahogany. Courtesy Grande Maison de Blanc



The Decorators' Exhibition

At Grand Rapids Where Decorators from the Different States Met to Organize the American Institute of Interior Decorators, They Exhibited a Series of Delightful Rooms, Stylizing What Constitutes Good Taste in Home Decoration

By PIERRE DUTEL

THE interior decorator today seems so inherent in our social civilization, so essential a part of the progress of beauty in our homes, that it is hard to remember it is only a few years since the term came into use. It started with some artists, architects and others who had a natural taste for good things, a style and originality that showed understanding, and a realization of the importance of the right use of scale and color in the home. Of course, these pioneers in this significant field, who were really creative artists, have been followed by groups of workers who studied in various schools and colleges or who had a natural aptitude for this work, until today decorating has become a profession that has a wide appeal, especially for men and women of taste who wish to earn their living and do not desire to lose their social contact with the world. Naturally, among these various groups there have been some who, by perseverance and ability and knowledge, have reached the top of the ladder and are recognized in a world wide fashion.

And these interior decorators have slowly but surely shown by their creation in the development of beautiful homes, what constituted good taste. In a way, they have stylized certain periods and types of home decoration that have become very popular with the mass of the buying public.

To interest the decorators and show what Grand Rapids, the famous furniture center, had to offer in the way of furniture for the modern home, a meeting was called on July 8th at this center of furniture interest, and invitations were sent out to large groups of the most representative of the decorators to come to Grand Rapids and create a suite of rooms, furnishing them with what they considered necessary for the adornment of a delightful home. It was not insisted that the decorators use Grand Rapids merchandise but if they found things they desired for these rooms at this source of supply, they were aided in every possible way to assemble the interiors.

I happened to be one who was asked to decorate a room and wish to state that I

would not have thought it was possible to find so many interesting pieces of well styled and designed furniture in any one commercial center. Grand Rapids has indeed become the largest furniture market in the whole world and sends forth to the four corners of the globe an immense supply of furniture and building materials for the home.

It is interesting to note here that one of the earliest trading posts was a small settlement out in Michigan known as Grand Rapids. It began trading with the Indians, and lonely settlers brought skins and furs to trade for food stuffs and other commodities. Later, this settlement developed into a large lumber tract and most of the woods and timbers were felled there and shipped down the streams to mills along the river bank. There they were set up and planed into building materials for homes and other things. Naturally, it became important to use this lumber in every practical endeavor and that started the Grand Rapids furniture business which has grown in half a century to such enormous proportions.

(Continued on page 80)

Mr. William R. Moore (first President of the American Institute of Interior Decorators), who was responsible for layout and design of this interesting exhibition, decorated a charming country house dining room with white walls, a

bright green ceiling with scalloped valance, and a collection of delightful 18th Century furniture, manufactured in Grand Rapids. The green chintz draperies edged with bright yellow, tied the ceiling and floor and brought the room together

PHOTOGRAPHS BY EUGENE HUTCHINSON





Mr. E. A. Belmont used grained walls to simulate wood with rich English crewel embroidery curtains and warm toned damask upholstery for a man's living room in a city home. The furniture is extremely fine reproductions of English periods. A flower painting and old mirror decorated the walls

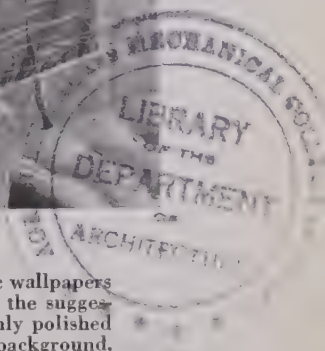
Mrs. Irene Sidley created a delightful summery feeling in a city living room with rich dark green painted walls. She used upholstered furniture in gay rose flowered chintz: combined with the more formal pieces of 18th Century mahogany, this made a restful setting for a city room in the summer





Mrs. Rogerson, of the Arden Studios, brought a feeling of French and Swedish decoration into this room with her delightful Dufy panels and lovely Swedish ware. The furniture of modern design was a chic note with accents of bright colors. It opened into a garden also furnished by the Arden Studios

Miss Gheen, Inc. selected one of the most dramatic wallpapers of huge calla lilies on a black ground. It has all the suggestions of a Georgia O'Keeffe drawing and the highly polished woods in light colors played up to this startling background. The modern drawings on mirrored glass were a note of interest





Building for Enduring Beauty

The Combination of Building Materials Must Be Absolutely Right, or the Home Will Lose Beauty and Value. Second of a Series

By JOHN TAYLOR BOYD, Jr.

SELECTING exterior materials is a most important feature of the design of a home. It is not an easy choice, on account of the intricate technical factors involved. This is because most exterior materials have a dual nature—they are a part of the structure of the building as well as of its finish. For example, a masonry wall must have an artistic surface or finish; it must offer a weather-tight bulwark to protect the interior of the house; and, as a structural element, it must be tied to the other construction in a number of ways that require technical skill and experience. Clearly, these are matters for the architect to decide.

In any case, the selection of exterior materials is not a haphazard or a coldly reasoned process. Where consideration of style, scale, color, texture, light and shade are so greatly involved, as they are in this, artistic imagination should have free play. There should be a willingness to experiment. Almost always the best results can come only from having samples of each important material constructed on the site—a few square feet of wall and roof and flooring material laid up, studied and

Above—The charming effect of light broad surfaces, enlivened by delicate details and soft textures, in this case, painted shingles, makes wood a favored material, where background for foliage is desired. Walker & Gillette, architects

Below—Stucco surfaces are almost indispensable for a country house of the Southern or California type. Almost any light color may be used for stucco, brilliant tones or pastels. It has a fascinating texture. B. R. Maybeck, architect



changed for the right effect.

It is not that the most expensive materials should always be used. Often inexpensive materials, simply but artistically treated and combined, give best results. Primarily the question is which materials are best suited to the particular result desired—whether, for instance, the design is a rustic, homespun house, or a sophisticated mansion.

This refers, however, only to the general character of the materials. For, out of a wide range of materials and finishes of a particular type, one should select that particular combination which seems most suited to the home in question. To choose a combination that has proved successful in a house that has already been built, under the assumption that it will prove equally successful in another house, invites failure. This mistake is frequently made, particularly by people who cannot visualize quite clearly the architect's design, and who feel that they are "on safe ground" if they adopt a combination of materials that "has been tried out." They overlook the fact that the success of their choice depends upon its being in perfect harmony with the artistic con-

(Continued on page 65)



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A chintz with a "once-upon-a-time" flavor... We discovered this print used as a window shade in an old house, belonging to a descendant of a signer of the Declaration of Independence. Truth is indeed stranger than fiction, for we unearthed the original wood blocks, unused since 1844, at our printer's in England... As a stained glass window enriches the light that passes through, so this softly glazed chintz warms the slanting sunbeams into tones of old wine and polished wood. It belongs in a room mellow with living — a study, library or music room. Schumacher Fabrics are sold only through decorators, upholsterers and the decorative departments of department stores. Offices at 60 West 40th Street, New York. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



PHOTO BY MATTIE EDWARDS HEWITT

Features in a Vítally Designed and Exe- cuted Modern Room

All the Details of This Room Are
Extremely Brilliant—the Rugs, the
Chair Covering, the Metal Work—
Frances T. Miller, Inc., Assembler

ABOVE—In this corner of one of Miss Miller's rooms the radiator grille was designed by Gus Bundy, the rug by Storrs, from the Pearson Studios and the vase by Archipenko. The chair, designed by Frances T. Miller, is black lacquer wood covered in black and white jute from F. Schumacher & Co.

RIGHT—"Jungle Bells," a modern screen by Paul Challenger. Here a façade represents jungle lianas and creepers against an evening sky. The background is blue with large leaves of various shades of green, almost houettes, and blossoms in delicate tones of pink. Executed on leather in oils



PHOTO BY PETER A. JULEY



New York Galleries
Madison Avenue
Between 48th & 49th Streets

*fine old Italian room interpreted by a staff decorator illustrates the subtle manner in which these galleries bring
together all details of background, furniture, draperies, lighting effects and textiles into an impressive harmony.
Complete installations available at any distance.*

Walls of Shevlin Pine Knotty Finish in the penthouse of V. C. Bell, New York City. Millwork by Henry Klein and Company, New York City.



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IN this modern penthouse, Shevlin Pine Knotty Finish has taken yet another leaf from time's notebook. In subtle antique tones, it reproduces the effect of aged sea-water pine stained by decades of exposure to the New England Atlantic. Even the priceless pine from the Boston and Maine dock has a worthy rival in this present day Shevlin Pine skillfully stained.

Connoisseurs of pine will note the choice character of the knots and the beautiful millwork in panel and dental mouldings and fireplace trim. Selected at the mill for size, type, and location of knots, Shevlin Pine Knotty Finish is especially suited for fine millwork. To aid architects and decorators, it is selected in Small Knot Type for raised panels, paneled doors, elaborate cornices, and mantels, and in Large Knot Type for vertical paneled wainscot, simple mantels, and doors.

This careful selection as to the purpose for which the pine is to be used and the type of knot desired, makes Shevlin Pine Knotty Finish the choice of the discriminating.

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ditions of the specific site and of the design—with the style, character, foliage, colors, sky, quality of daylight and other factors that are apt to vary with each site. This artistic harmony is a subtle matter and to some extent it can only be understood by being *felt*.

In this consideration of appropriateness to site, one should keep in mind the effect of the house in relation to neighboring houses, particularly if these adjacent houses in themselves are successful examples of architecture. Too often people ignore the fact that it is the design of the houses as they are seen together along a street or as they group in a neighborhood, that makes them beautiful. The effect of the individual house is much less important.

This is a hard lesson for the individual to learn. Often an owner is anxious, in good competitive American style, to "put his best foot forward," trying to build a better house than Jones built across the street and a better house than Black and White have built each side of him. But, to be swept away by that competitive urge invites disaster. A crazy-quilt, a Jacob's coat of many colors, may result in the group effect. This destroys the repose, the harmony, of the ensemble of the street or countryside. One should not, therefore, choose materials that clash, either with each other or with the general effect made by the houses in the neighborhood. The finest neighborhoods, those having admitted beauty and charm, have gradually acquired a harmony of effect that is hard to define but is none the less real. Often this effect is produced by a preference—but not an exclusive use, be it noted—for local materials. This is apt to be a sound economic move, as I pointed out in the previous article. Not only does this practice create harmonious group effects in houses, but also it may result in a more artistic, skillful and appropriate handling of the materials. Since the artistic use of materials is largely a handicraft process, architects and building craftsmen obtain the best results by using materials that they are most familiar with. Such familiarity does not breed contempt, but, on the contrary, it should stimulate a remarkable resourcefulness in developing a wide range of variation in finish which results from long experience. Experience develops with variation in the color, texture, scale, pattern, decorative effects of materials, and this, in itself, should prevent a too-monotonous effect in the grouping of houses in a neighborhood. This skill in the use of local materials is mainly responsible for the renown of the beautiful European villages and countrysides, and in this country, for the beauty of the ledgerstone and brick suburbs of Philadelphia, of Westchester County, the frame homes of rural New England, and the stucco houses of California, Texas and of Florida.

It is not necessary to repeat here all the warnings against exaggerating the surface effects of materials—against devising those combinations of loud, clashing colors, those tortured textures, the too-crude rusticity, the over-sophistication, the exaggerated jointing of masonry, and other affectations. Generally, a simple, harmonious

Brick, especially brick and oak, has endless variety of color and banding, and harmonizes with other materials, as shown in this Tudor façade. Lewis Bowman, architect



For substantial effects, the solidity and charm of masonry are suitable. No material has a greater range of color, texture and character. Evans, Moore & Woodbridge, architects

effect should be the aim; within that limit, the greater the richness and variety that we obtain, the better. This consideration is becoming of greater importance because of the increasing use—and a good practice it is—of several exterior materials in a house to make an interesting and charming combination.

The relation of architectural style to the choice of materials should be considered. In some cases this relationship is closer than in others. Almost any material goes well with Early American or Georgian types. It is also one of the few styles for which wood is appropriate. In recent years architects have increased the artistic possibilities of the Early American type by introducing into it greater variety in combinations of materials, of the kind that is responsible for charming effects that are characteristic of the picturesque "English" types. Brick, stone, shingles, clapboards—particularly in rustic effects—tend to dispel that monotonous appearance of which some people complain in the Early American style.

For houses of Spanish or Italian derivation, the broad, flat expanses of wall surface, usually very light in color, are a characteristic feature that calls for certain materials, such as stucco. The French farmhouse type looks well either in stucco, or in masonry, forming a base for other materials used in combination—such as oak trim, metal windows, and slate or tile roofs.

With the picturesque English types of mediaeval derivation, masonry of course, in combination with slate or tile roofs, provides that stony, sturdy appearance that is so admirable in this style of architecture. Rustic fieldstone may be used in combination with brick details—such as chimneys, doorways, porches, according to the needs of the design—and also with porch and terrace floor and steps of stone, stone flagging or tile.

One should remember that the historic styles were, as everyone knows, developed mainly through the use of local materials. To some extent, the character of these styles depends upon the possibilities and limitations of specific building materials. The combination of stucco wall with tile roofs and with stone or wood trim, that is characteristic of Spanish architecture, is perhaps the clearest case in point.

It usually happens that one material is more conspicuous on the exterior than the others. That material becomes then the dominant material in the combination and it should provide the keynote of color, scale and texture for the whole effect. Often this material is a wall material, particularly when it is repeated to a large extent in terraces, walls, outbuildings and garden details. However, in some cases, the roof material may dominate, either because of its striking

(Continued on page 92)

Broadway To Date

The Critics Themselves Come in for a Bit of Criticism—We Take a Look Backward at the Old Season, and Cast a Hopeful, Prophetic Eye Toward the New

By BENJAMIN DeCASSERES

The actors are, it seems, the usual three:

Husband, wife and lover.

—GEORGE MEREDITH.

THE phrase "he is well-seasoned" must have been first used of dramatic critics. Well-seasoned, I suppose, means many seasons. Some of us are seasoned in the wood and some others of us are seasoned with pepper and salt.

Of course we're a bad lot. If all mankind loves a lover, it is just as true that all mankind loathes a critic. Yet we are, in a way, educational, I suppose, and sometimes, I believe, entertaining.

Personally, I have been following the stage both as critic and layman for forty years. And let me tell you, ladies and gentlemen, that I still sit with the same breathless expectancy and child-like pleasure before the curtain as I did when I used to go to see Gillette in "Held by the Enemy" and Joe Jefferson in "Rip Van Winkle."

And, truth to tell, I'm not much of a critic at all in the staid, academic, fe-fi-fo-fum meaning of the word. I call myself a gustatorian, a word that I invented from the Latin word *gustus* or *gusto* or *gustatus*, meaning the variations of taste. I merely tell you what I like and why I like it and what I don't



PHOTO BY VANDAMM STUDIO

George Jean Nathan, who is almost always right and always honest.

Having heaved that off my chest at the beginning of the new season, I look around for some pointers about the fall and winter fare; but it is a little too early yet to draw up the big productions. But one thing I can prophesy: it is going to be an O'Neill season. The Theatre Guild will in October produce his new trilogy, "Mourning Becomes Electra." There are three plays. All I am permitted to tell you, although I've read it, is that the same characters pass through all plays, it is laid in a New England seaport town at the close of the Civil War—and that it is tremendous drama. Besides this, it is said that Jed Harris contemplates an O'Neill cycle. As Mr. Harris is one of our most competent and artistic producers, we may be assured of O'Neill as he has never been seen before.

Other productions scheduled by the Guild are "The Son of God," by Claire and Paul Sifton; "Reunion in Vienna," a comedy by Robert E. Sherwood; a new play by Sidney Howard; "The House of Connelly," by Paul Green; "Versailles," by Emil Ludwig, in which we shall see Wilson, Lloyd-George and Clemenceau on the



Adele Astaire, who is charming the audiences of "The Band Wagon," one of the successes of the current season, produced at the New Amsterdam

Left—With Mme. Alla Nazimova in the leading rôle, the Theatre Guild will produce Eugene O'Neill's trilogy, "Mourning Becomes Electra"

The "Third Little Show" continues to draw a crowd. Gertrude McDonald, right, is an important member of the cast. At the Music Box

The Theatre Guild will open its season this year with "He" by Alfred Savoir. Claude Rains, below, will have the leading rôle in this play



like and why I don't like it. And I may whisper, ladies and gentlemen,—if you don't tell any one—that's all there is to those terrible words *critic* and *criticism*. It's merely giving the world a piece of your mind. Of course, if it is backed up by years of acquaintance with your subject, all the better. So I hope I'm not always right. It's so dull to be always right. The great virtue is to be honest. I cannot hope ever to reach the hundred per cent mark of my friend,

stage, which is rather gasping. There will also be several other living persons besides Lloyd-George on view: Mrs. Wilson and Sir Basil Zaharoff, the far-famed "man of mystery."

THE CLOSING SEASON.

Looking over the season just closed, I find that nothing succeeds like sex.

Of course, it goes without saying, that everybody is interested in sex. I suppose it is because sex has something to do with

(Continued on page 90)

"EVERYTHING WILL BE READY WHEN YOU GET HERE, MADAM"

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Your maid will be grateful for a telephone in her own room . . . for the convenience and privacy it affords.



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September Business in the Garden

This Season Is Given Up to the Practical Work of
Getting Ready for Spring and Summer Beauty



A clump of single peonies—Fusyama. For these gorgeous summer flowers the soil is prepared deeply in order that the long fleshy roots may luxuriate in their old age. Make an effort this month to enlarge your peony collection

One of the most effective of the single peonies—Ama-no-sode. Now is the season for planting peonies and it is a rule of the wise gardener not to set the new ones where the old ones grew unless the soil has been renewed

WHEN September comes, the feeling that summer is over arrives suddenly and completely. In the Middle West and on the New England hills, frost may be expected before the middle of the month, and although death and destruction do not necessarily follow, plants and gardens assume a woe-begone and bedraggled aspect.

In such localities it is the gardener's plain duty to clear out damaged plants, removing the annuals bodily and cutting down perennials to destroy rapidly ripening seeds which would produce millions of seedlings to be weeded out next spring.

TULIPS AND CHRYSANTHEMUMS

Places vacated by annuals should be deeply dug and fertilized in preparation for newly ordered tulips which should arrive later in the month. If tulip bulbs were saved last spring, they may be planted as soon as the ground is ready. The earlier tulips are planted the earlier and more evenly they come up next spring.

Special pains should be taken to plant tulips at least six inches deep, and to make certain that they are at an even depth. Deep planting is not only beneficial, but it also gives the gardener a chance to play a sort of conjurer's trick, by filling the bed with chrysanthemums on top of the tulips. A great quantity of chrysanthemums can be grown in an out of the way nursery to be brought into the garden after other plants have faded and gone.

By so doing, three crops of flowers may be wrung from the same ground, tulips in May, annuals in June, July, and August, and chrysanthemums in September, October, and November. As soon as the winter puts an end to their brave bloom, the chrysanthemums must be ruthlessly torn out, the ground smoothed and covered with manure or marsh hay to protect the tulips.

Where the climate is too severe for late chrysanthemums, September is the time to remove specimen plants to boxes and pots and put them under shelter. A deep cold-frame or pit is very useful, and the sash need not be kept on except when actual freezing is expected. Light cloth shades will afford ample protection.

(Continued on page 95)





Seal in tree health the Science Way

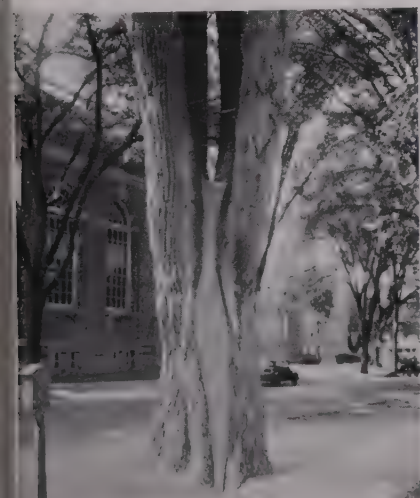
{Above}

"Woodley", estate of the
Hon. Henry L. Stimson,
Washington, D. C.



Cavity treatment is a branch of tree surgery demanding the highest technical skill and scientific background. Because it must help to heal natural defects, and because its results are so highly visible, such work calls for exceptional training and skill.

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Cavity work by Bartlett on the
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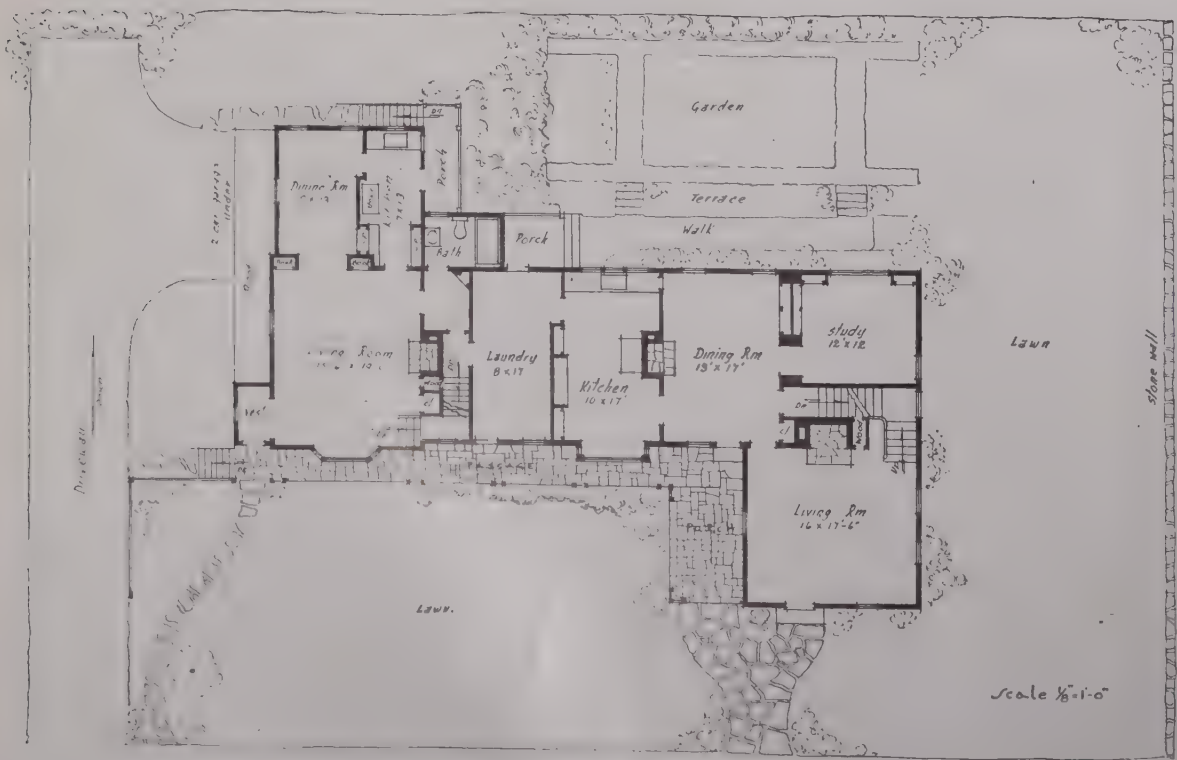
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A Restoration in an Old Coach Town

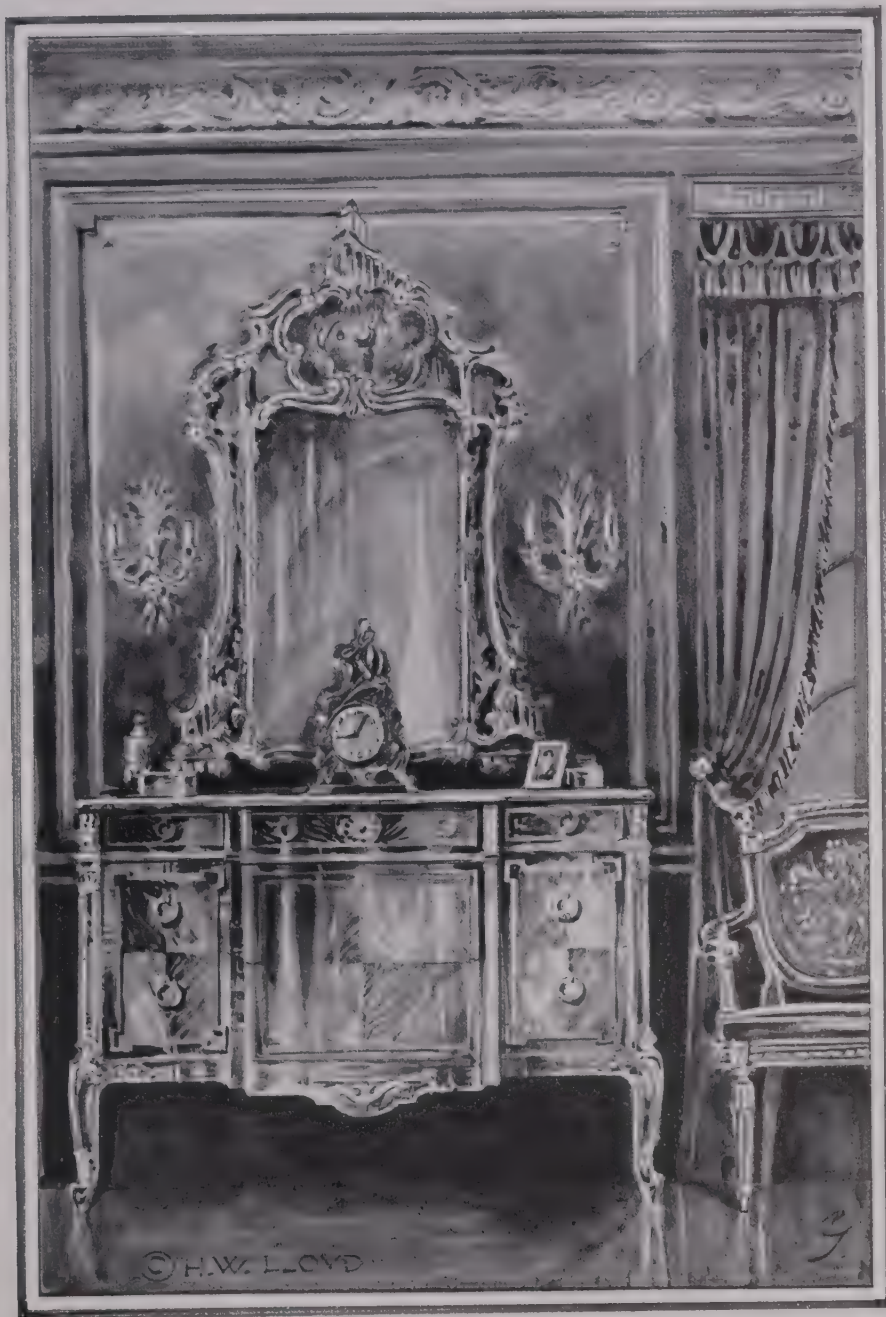
Built before 1800, this Small Farmhouse in the Picturesque Old Town of Fayetteville, N. Y., Now Rejuvenated, Stands Witness to the Beauty Hidden under the Shabby Exterior of an Early Colonial Relic

By HARRIET SISSON GILLESPIE
Charles H. Umbrecht, Architect



Main elevation of Mr. and Mrs. R. R. Porter's home in Fayetteville. This old relic, converted from an abandoned barn and now restored, is again taking its place in the community after a century and more. Such delightful Colonial details as the ornamental wooden grilles, Colonial rails and iron grilles give a look of mellow age

The floor plan of the home at Fayetteville shows the interesting utilization of the floor space to give the greatest room and comfort. Here, as formerly, the lovely old front door opens into the living room and the winding stairs rise from one corner. Especially significant are old stone mantels in living and dining rooms



Technique—"the manner of artistic performance"—is the successful use of details. In the designing of Decorators Furniture Company's pieces it is displayed in the inlay of fine woods, the richness of hand-painted motifs, the delicacy of carved ornaments—and above all the combination of the whole in perfect harmony. The lovely pieces that result take their place proudly with the rare and beautiful pieces of the Old World.

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FOLLOWING the old Genesee Turnpike, laid out in 1794, eastward out from Syracuse, N. Y., the road is found to lead through a beautiful stretch of country, hemmed in on either side by low ranges of billowy green hills; in the foreground are many attractive modern homes that have rather recently sprung up.

A few miles farther along the old post road where, in Colonial days, the cumbersome stage coaches plied on their run between Albany and Buffalo, one glimpses a cluster of little houses of an earlier period, half hidden by encompassing trees with a slender white church spire rising in their midst.

A turn of the road, a slight rise of ground, and one is suddenly transported into the heart of a typical New England village whose pleasantly shaded main street is bordered by comely white houses, set in dooryards of boxwood and old fashioned flowers with great elms and maples arching high overhead.

It is the historic town of Fayetteville, where once was heard the clatter of hoofs and the blast of the coach horn, as the old stage coach drew up to the posting tavern, where came many important personages to partake of its hospitality. Among them, so tradition goes, was the famous Frenchman, General Lafayette, whose patronymic it today so proudly bears.

When first established in 1791, the town was literally hewn out of the virgin forest and its sturdy white houses built of enduring white pine, many of them still standing as witness to the time resisting qualities of the wood and to the skill of pioneer builders.

And, because this picturesque up-state town, with its trim Colonial houses, hospitable porticos and welcoming doorways is still architecturally unspoiled, it has attracted many real home folks from neighboring urban centers who have found in its peaceful atmosphere and sweet serenity of spirit an antidote to the nerve racking turmoil of city life.

Not a few of the old landmarks, still bearing traces of original beauty, have been picked up by those who love old houses and re-modeled into the most captivating of small homes. One old relic, estimated to have been built before 1800, now charmingly restored, is taking its place in the community after a lapse of a century.

It still occupies the original corner plot, overlooking a quiet street on the edge of the town and, if passing that way, one may see a friendly white house, a bit prim perhaps, but in a nice old fashioned way, yet with an air of conscious dignity as of one who is an inheritor of a happy, if not a distinguished past.

It has deep, brooding eaves, pleasant small-paned windows, framed in shutters of mitis green, and a beautiful, original door—
(Continued on page 88)



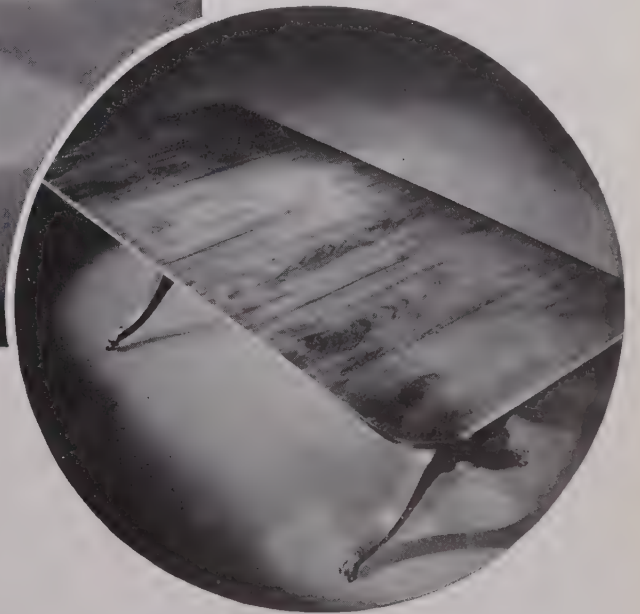
The dining room, which has been slightly enlarged, has the inviting air of the oldtime interior, due in a measure to the low ceiling height of the original which has wisely been retained

In the old parlor, now the living room, the chimney piece and graceful Colonial stairs together with an inviting arrangement of Early American furniture are important factors in its rejuvenation

In the living room in the wing of this house, the soft brown tones of the old wood, the coppery red of decorative fabrics and the autumn tints of old hooked rugs give the indescribable look of mellow age



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DANERSK FURNITURE

Wounds and Cavities in Shade Trees

Cavity Treatment Based on Sealing Action of Filling to Halt Decay

By Dr. W. HOWARD RANKIN

Chief Pathologist, Bartlett Tree Research Laboratories

TREES are different from other plants in that they possess a woody structure of extreme complexity with which to lift their foliage into the air. Varying with the species and the environment, this woody trunk and its branches may reach large proportions. The leaves of all plants must be advantageously oriented to receive the energy required by the plant from the sun to do their work. Even though the energy requirements of plants are great and are supplied entirely by utilizing solar radiation, the leaves are very efficient. The leaves must also be supplied with nitrogen and the mineral elements which can come only from the soil. Also water in a continuous supply must be furnished to all parts of the tree and furthermore food materials for growth must be transported throughout the tree from the tips of the twigs to the finest rootlets in the soil. To accomplish these transportation functions it may be surmised that the structures and processes in the trunk are uniquely complicated. The more man has sought to understand the processes at work in the trunk of a tree the more apparent it becomes that the well founded physical laws fail to account for what seems to occur and some of the processes are attributed to vital activities.

To illustrate the nicety of adjustment and marvellous forces at work in a tree the process of raising water to the leaves may be taken. All leaves are provided with breathing pores. When radiant energy is



water. Similar tubes are formed in the sapwood of the trunk and branches. Through this inter-communicating system of water conducting tubes there is provided a pathway for an unbroken column of water from the root tips to all of the leaves.

The force which operates to lift the water to the leaves through the tubes is provided by the living cells which lose water through the pores in the leaves. It has been shown that these cells exert a pull on the water column which may be as great as would be represented by 450 pounds to the square inch. Such a force is more than adequate to lift water as rapidly as it is required, even in the tallest trees under normal conditions. It is interesting, however, that this suction force applied at the point of water loss would fail in raising the water column were it not for the structure of the tubes. They are constructed so that the water column actually hangs in them and does not break of its own weight.

It has been determined that water has the property of resisting enormous tensions to pull it apart. Under special conditions it is possible for water to resist a tension equal to 200 atmospheres or 3000 pounds to the square inch. The tensions in the tallest trees are by no means this great and the system of tubes is adequate to insure continuity of the water column. The effective column is, however, greatly reduced if the demand in the leaves is extreme, because gases contained in the wood

the winter time little water is lost. If water is not continuously supplied as rapidly as it is lost many things detrimental to the health and life of the tree result. A healthy tree under favorable surroundings is provided with means of maintaining a constant flow of water to meet the needs and losses by evaporation. Special structures for taking in water are provided in the younger, finely branched roots. These structures, called root-hairs, make an intimate contact with the soil particles and the films of water over their surfaces. Water is drawn into the cells of the roots by the physical force that causes water to move into enclosures containing more dense solutions. Within the central core of the roots are tubes for water conduction. These tubes are composed of cells specially modified for this function. The cross walls retained at intervals in these tubes and the special thickenings of the side walls provide strength to resist crushing. Also openings from one tube to another provide for lateral movement of

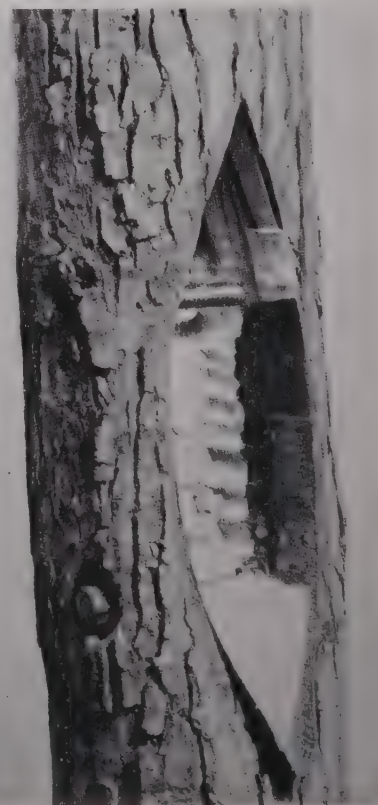


Above—Flexible cavity filling. The size of the cavity is indicated by the penknife which is inserted in the bark beside the wound at lower left

Left—Experimental cavity with special apparatus installed behind the filling for determining the carbon dioxide content of the tree

available in the daytime and organic food is being manufactured in the leaf, these pores are opened. At night they are closed. Many gallons of water are lost each day from the leaves of a tree. At night and in

Right—Cavity in an elm showing the structural bracing, "heal collar," and a portion of the non-rigid cavity filling material being installed



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A F F I L I A T E D

expanded and block certain portions of the tubes.

This brief description of the structures and forces adapted to raising water to the leaves is indicative of the important functions of the sapwood in the trunk and branches. Equally complicated systems of translocation of raw food materials from the soil and of manufactured organic food from the leaves to all parts of the tree are provided in the inner bark and by plates of cells in the wood. Enclosing these food and water transportation systems and the living cells which lay down new additions to these systems each year is the corky bark. The bark protects the inner tissues from drying out and is added to each year by the formation of a new layer, thus providing for enlargement of the woody cylinder.

Many things may happen to cause direct or indirect injury to trees and thus interfere with the normal movement of water and food materials in the tree. Vertical movement is provided for in the tree and when the root system is intact and no injuries have occurred to the trunk and main branches the system is adequate. But when roots are cut off or are killed by poisonous substances, drought, suffocation, and other agencies, the branches directly above these injured or dead roots suffer from lack of sufficient water and mineral food. The tissues in the tree are not adapted for the rapid transfer of these materials laterally around the trunk. It is only by a slow process and the rearrangement of new tissues that defects in the transportation systems may be bridged.

Wounds are one of the important classes of injuries that may lead to serious disturbances in the health of a tree because of their interference with the functioning of the transportation system. The bark of trees is continuous, and although provided with special pores for breathing purposes, it adequately protects the tree from destructive agents. Certain insects may succeed in boring their way through the bark, and, by feeding and egg deposits, start a process that leads to the death of the bark. Usually these insects are not likely to attack healthy, rapidly-growing trees. Similarly, species of fungi, semi-parasitic in nature, often cause bark injury in weakened trees. These agencies would not be so important in starting bark wounds were it not for the fact that most trees are not as healthy as they should be to escape such injury. Also, important injuries are commonly due to violent physical causes, such as the splitting and tearing of bark during ice, wind, and hail storms, frost cracks, mutilation of large roots at the base of the trunk, the pruning off of large limbs, and abrasions made by wires and moving objects.

No matter what the nature of the cause of a bark wound or how large or small it may be, there results a condition that may

easily lead to further injury. The injured bark no longer protects the tissues beneath from drying out. The living cells in the inner bark and sapwood die. Growth is no longer possible in this area. There remains an opening in which many kinds of insects and fungi may find conditions favorable, and they proceed to destroy the dead tissues. The activities of such agencies interfere with natural healing and often result in enlarging

off before healing of the wound can begin. In the interval it is the most serious type of wound for it has allowed direct entrance of fungi to the heartwood. All limbs that are removed should be cut flush with the parent branch or the trunk. The shoulder should be largely removed in making the cut, or healing may not result at the lower edge. It is important in shaping a tree, that branches needing removal should be cut off before

they become large. This reduces the size of the wounds and the time required for the natural process of healing to cover them.

Whenever the wood of the tree is exposed by the death or removal of the bark, various kinds of fungi find congenial conditions for growth. One of the first things that happens when wood is exposed is that it loses water at the surface and wound gums are formed which fill the cell cavities just under the surface. To an extent these processes protect the underlying tissue from drying out and also serve as a temporary barrier against fungus invasion. In most trees the outer zone of exposed wood

soon becomes "horny" but in periods of drying the wood "checks" due to contraction. These "checks", as they are called, are narrow openings which extend back into the healthy wood and they defeat the protective action of wound gums and any wound dressings that may have been applied. The spores or seeds of fungi which are wind-borne find entrance through these checks in the wood and reach the unprotected wood beneath. All wounds in trees are only imperfectly protected by the natural and man-devised wound coverings and until the healing callus tightly seals the wound, decay is likely to be initiated and to spread rapidly.

The more prevalent type of wood diseases initiated in wounds of ornamental trees is that known as "wound decay". The wound decays are more local in their effect and fortunately easier to control than the heartwood diseases. The types of fungi and their relationship to the progress of wound decay have not been determined, but the destruction of the wood is due to the saprophytic wood destroyers which are unable to penetrate into the healthy woody tissues of the tree. Abundant evidence is found in "sectioning" trees that wound decay is halted as soon as the wound is sealed by the normal growth of callus. As long as an opening remains, the advance of wound decay penetrates deeper into the heartwood and on all sides in the sapwood. The attempt on the part of the tree to develop a roll of callus to bridge the wound with a new food and water transportation system is often frustrated. The decay process may extend into the sapwood underlying the callus thus exposing it to drying out and death. Certain types of insects are favored at the margin of wound decays

(Continued on page 84)



A close-up of the apparatus which is used in determining the carbon dioxide content of the wood behind cavity fillings

the wound. Thus it happens that neglect in caring for the health of trees and the natural and man-made injuries which result in bark wounds start a chain of circumstances that are serious to the tree.

The most inexcusable wound and yet the most common is the branch stub left when limbs are pruned from a tree. It seems that any person who has been associated with trees even casually would know that stubs always result in delayed healing and may result in a permanent wound. Only rarely do stubs of any length heal over the cut surface. Usually the stub must decay and drop

A cross section of a tree trunk, showing the heal and the complete sealing of the wound



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BOOK DEPARTMENT

Arts & Decoration

Perennials for American Gardens

(Continued from page 55)

introduce another factor which needs to be taken into account.

I have not mentioned above the bulbous plants, many of which are both perennial and hardy. Even before the arabis there may have been in the garden the snowdrops and the crocuses and similar bulbs that often thrust themselves through the late snow. They are part of our carpeting material. So are the violets and the pansies, which, despite my statement that they are treated as annuals, because they can be sowed every year, do frequently persist, and are then doubly beautiful.

Into the same consideration come other hardy perennials, as they truly are, in the shape of the daffodils, in a bewildering variety of colors, heights and effects, leading into the hyacinths and the tulips, which are a further evidence of the inclusiveness of this great perennial class. Lilies are likewise perennials—when they are willing to stay with us!—and they are to be discussed at length another month.

But we must get higher up. Coming along right soon will be the columbines, or aquilegias, which as now easily raised from seed, do carry over, under a perennial constitution that does not always continue, for several years at least, and provide amazingly beautiful blooms, lasting for many weeks.

This home garden which I am endeavoring to promote and furnish will want to be planted so that it has bloom, and perennial bloom at that, the whole season through. Little difficulty will be encountered in the early part of the season, because the on-coming of spring starts into active and beautiful growth a vast number of hardy perennials. One can be assured of finding almost anything he wants in flower form, height, color, habit and fragrance to bloom by the time the peony engages our attention. After that the procession slows down, and it is midsummer that tests the skill of the perennial student if he expects to have a continuous show of flowers.

These peonies may be mentioned here as a fine step up in the height relationship. Averaging something like a yard in height, they are not only perennial, but hardy and permanent. They need to be placed where they can be left alone for many years. One fine old plant, the gasplant, or *Dictamnus*, is as desirous of a settled home as anything, and doesn't do its best unless it is left alone.

About the time we are getting these peonies to do their best, which is in something like three years after the little two- or three-eyed plants have come to us from the nurseryman, we get to thinking of other types of flowers. I have mentioned before the columbines. Quite as dainty and much more showy is the little-used *Heuchera*, or coralbells, needed both in the garden and for cutting, and delightful in their use. Both are only suggestive of a large group.

But before I reach upward above the peonies let me mention a low-growing woody evergreen perennial in *Daphne cneorum*. When a plant of this has found itself happy in a full sun exposure, it rewards its owner-friend with a profusion of rich pink blooms of intoxicating fragrance, and if it really likes him it will come back again in part before the season is over.

In this same general height range come the pinks, or *Dianthus*, some of which are creeping or nearly so, and most of which are likely also to be exceedingly sweet. The *Dianthus* family would take a book by itself, but anyone knows of the aromatic fragrance of its blooms.

When the peonies are beginning to finish their all too short bloom course, we can take into account for just about the same height effect the *Hemerocallis* or daylilies. With prop-

very conspicuous blue flowers soon pass, but the bright and lively green foliage stays through until frost.

Now the procession goes through the summer and up in height. Toward midsummer come the marshmallows. Before them the delphiniums both delight and tantalize the gardener, by reason of the difficulty of getting them as they ought to be and the pleasure they give when they do so arrive. Soon the perennial phlox varieties give their brilliance, from



Pansies in profusion are found in almost every perennial border for they bloom early and late in many combinations of velvety colors

er variety selection, these will do business for us well into midsummer. The *gaillardias* and the *gypsophilas* will accompany them.

Meanwhile the irises will have come and gone. Well called "the poor man's orchid," they give us now blooms and forms in a range of beauty that is most satisfying. The irises too are generous plants, because after growth gets going one can always pry off a side-shoot to give to a friend, confident that the gift if treated with only reasonable hardship will in due time remind that friend of the kindness.

At and below the bloom height of the peony there are certain kinds of plants which serve admirable purposes. I am writing now mostly about those that prosper in sun, and am trying to furnish the palette of the garden painter with the material that responds to brilliant light.

Investigating as I have for a long time ground cover plants which are good in foliage after they have done their floral best, I mention two that are very little known and deserve much more attention. The first and earliest is *Anchusa myosotidiflora*, a dreadfully long and difficult name which has not yet been "commonized." Many people grow the Drop-nion *Anchusa* because of its blue flowers, but the one I have just mentioned has the flowers of a forget-me-not, coming before the forget-me-nots dare, and lasting long, to be succeeded by broad and very beautiful dark green leaves which in a shaded spot continue as a delightful ground cover the season through. (I note here that I have unfortunately slipped a shade plant into the sun!)

Then another of these quick bloomers that stays long in its foliage after the flower has passed is the well-known *Amsonia tabernaemontana*—another messy name which has no easy handle to it. The dainty and not

white to deepest scarlet, running almost into violet in some varieties. The hollyhocks have been with us, sometimes as perennials and sometimes as biennials, and these in the background of the border are framing the garden picture.

Still in the sun come the Oriental poppies, no longer so blatantly raw in their scarlet hue, because improved varieties have provided refinement of color. The stately *Yucca*, evergreen in its desert-like foliage, shoves up its great spikes of white bloom the height of a man, in late June. In a half-shaded place the *Monarda*, or beebalm, or bergamot, gives us in midsummer both odor and scarlet strength.

Some heedless or ignorant nurserymen may turn loose on the buyer a plant of *Bocconia cordata*, sometimes called Plumepoppy. It grows rapidly and beautifully, and its peculiar leaves, followed by its pleasing flowers and its musical seedpods, commend it. Alas and alack! it needs to have its roots in a concrete enclosure, because otherwise it possesses the neighborhood!

There are many such perennials, and to my mind the adventure of the perennial garden is the ascertaining of the habits, preferences, and proprieties of various plants, so that if I must pull out *Physostegia*, *Chrysanthemum koreanum*, and *Oenothera youngi* every year, replanting them as I need them and throwing much of them away to avoid having the garden choked up, I simply feel that I am controlling as well as enjoying my garden material.

The perennial gardener cannot avoid the chrysanthemum family, only one of which I have indicated. I mention the family because if careful experimenting is done as to varieties, lovely blooms can be grown outdoors, not as blatantly big as the

colored heads of lettuce the florists sell, but plenty big enough, and a real triumph to bring through the early frosty evenings of fall. (I well remember a visit to a southern Pennsylvania town famous for its big "mums," where after I had looked at the splendid flowers, the man of the house remarked to me confidentially that he didn't mind having his wife take the rug off the floor or the cover off the dining table to protect the chrysanthemums against a sudden drop in temperature, but he drew the line when she "tuk the comfort offen the bed!")

In the fall days the perennial experimenter will find himself enjoying the Japanese anemones that he has planted in spring. He will get many other enjoyments, because if he properly pursues his neighbor's garden and the catalogues he will be always sticking in a plant here or there, getting a root from this place or that, and finding that some things that are called weeds are also beautiful plants—a weed, after all, being merely a plant out of place. He will be learning the joy of controlling his own weeds, and I can tell you from twenty years experience that that is a great joy.

I find myself hopeful that these words will have caused attention to this grand family of garden decorative quality. Despising prescriptions as I do, and believing that the garden only does its best as it is worked out to individual failures as well as successes, I have purposely given nothing but the vaguest suggestions, because 90 per cent of the pleasure is going to come to the grower who "works out his own salvation," not with fear and trembling, but with joy and understanding.

Perhaps it is proper to say a little word about the handling of perennials. Those that come as bulbs will need to be planted to the depths that investigation proves necessary—usually two or three times the depth in the ground of the bulb itself.

Directions for the depths to plant bulbs to which this generalization does not apply can be obtained from any reliable nurseryman.

In general, hardy perennials will do well in any garden soil that is good enough to grow a tomato, or a potato or a turnip. It needs to be deep, which means a real foot of arable soil, and not a lazy man's shovel depth of four or five inches. It needs, of course, to be rich, the richness preferably coming from a generous amount of well-rotted animal manure thoroughly incorporated. It needs to be well-drained, save as to plants which enjoy "wet feet," and it needs to be kept weeded—that is, to be kept to the plants designed by the garden man, and not by nature! Special adaptations as to soil, as for the sour-soil-loving Alpines or for the lime-loving varieties, will be worked out by the intelligent gardener. From the very first glimpse of the crocus in the spring to the time when the last chrysanthemum is frozen, long after the early frosts, perennials will give a succession of garden joys that provide an altogether worth while and most helpful adventure.

This autumn season is the best time to plan the perennial advances for another year, and to plant many of them, particularly those that bloom earliest in the summer display.



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Furniture of Louis XV and XVI Periods

(Continued from page 21)

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Pier table in mahogany and ormolu, Louis XVI period. In the Boston Museum of Fine Arts

Marie Antoinette. In royal palaces and lesser houses though hardly less magnificent, luxury went on apace side by side with an affected love of simplicity and virtue. But at heart these aristocrats and rich *bourgeoisie* were the same pleasure-loving voluptuaries. Their gestures of rusticity, alms-giving and passion for nature were drawn chiefly from the contemporary literature of Voltaire and Rousseau; it provided new amusement for these lives whose chief malady was an excess of pleasure. This thirst for simplicity imposed upon the furniture makers and all other decorative artists the necessity of combining the severe contours of antiquity with the utmost delicacy, grace and refinement of their own inventions. The medium for this task was the most sumptuous materials to be had in wood, metal, porcelains and fabrics. Pure geometric lines, whether straight or segments of a circle, were the basis of the Louis XVI style and offered a foil for the restrained, sober decoration of very minute detail.

Eventually, Parisian designers purified their work of the last lingering curves of the transitional epoch. Then appears the truly developed style—rational, coldly perfect and often lifeless. Serpentine curves have vanished, but still the oval or circle appears in a chair back, a half round commode

or in the arch of a mirror top. Supporting members no longer bespeak the easy grace or elasticity of natural forms. They are as straight as the columns of their derivation and channelled, fluted or reeded to bring the needed relief of lightness. Mouldings play a vital rôle in framing plain panels, often of considerable size, and are enriched now with repeating rows of minute leaves and pearl motifs. Rare and costly woods were still employed with bronze appliques chiselled and gilt abetted by plaques of Sèvres porcelain or Wedgwood basalt set in lustrous surfaces.

In one picture can be traced the strong marks of antiquity on the chairs of the late Louis XVI period. The lyre back and reeded uprights are in themselves of classic origin and the close architectural domination of furniture is indicated by the definition of the constructive elements. This is apparent in the supporting blocks of the uprights and the emphasis placed at the juncture of the rail and legs. The beechwood frame is painted pale blue and the upholstery is red and white toile de Jouy.

A *lit d'ange* or angel bed in wood, carved and gilded is also shown here. Its couronne unfortunately does not show from whence the curtains descend at either side from above the head.

The Decorators' Exhibition

(Continued from page 59)

The first furniture which they gave their attention to was the Victorian period; but today one finds at this center of the furniture world, lovely replicas of 18th Century furniture and some of the finest reproductions of other well known periods.

At this recent meeting, perhaps for the first time, the decorators of America realized to the fullest what an opportunity this furniture offered for their use in the development of fine American homes; and the illustrations which we are showing in this article prove conclusively how well these reproductions consort with individual pieces of rare antique furniture and tapestries and porcelains, for in almost every room this combination was found.

When the decorators met, at Grand

Rapids, their purpose was not only to assemble beautiful rooms of the local furniture, combined with antiques, but also to take up the tremendously important question of forming a national organization, the American Institute of Interior Decorators. During the week of the meeting in July, this purpose was successfully accomplished and the officers appointed for the new Association were:

Mr. William R. Moore, President
Mr. E. A. Belmont, Treasurer
Mrs. Irene Sidley, Secretary
Mrs. E. A. Rogerson, Vice-President
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An Andalusian House in California

(Continued from page 32)



One corner of the walled garden of the Heberton home. It is covered with vines planted each side of the tiled wall fountain and a dark green hedge is the background

EDITOR'S NOTE: All the furniture in this house is antique, very fine Italian and Spanish pieces. The most interesting wall treatment in the inside of the house are the old family portraits. The large room with the north window, which goes up two stories, was used by Mr. George Washington Smith as his studio. It now makes a fine dining room. A great table runs the length of the

room and on the north wall is a Spanish credenza. The room that was formerly the dining room is now the library, where there are many rare first editions and excellent family portraits. A wing was built on this house when it was purchased and in this wing are some of the bedrooms, including Mrs. Heberton's. This addition was so carefully planned that it really adds to the architectural whole.

La Grande Toilette

(Continued from page 23)

marquetry. It is all in strange contrast to the daintiness of the French toilet table.

The strong personality of the Queen is apparent in the engraving. It is to this Queen that the lovers of beautiful surroundings owe a debt of gratitude, for she furthered everything that had to do with furniture and interior decoration. Her reign saw the complete revolution of the furnishings that had obtained before her time, and the consummation of new ideas that have endured to the present day.

The Edict of Nantes had compelled textile workers and artisans to fly to England, including Marot, a famous decorator. Queen Mary wielded great influence in forwarding their interests. And it was she who encouraged English women to *broider* covers in tent stitch or petit point. Small wonder that she appears imperious before her toilet table.

During the following reign, that of Queen Anne, in spite of the mania for things Chinese, gold and lacquer, dressing tables were comparatively simple. There was the dressing stand, but the familiar Queen Anne dressing table was the graceful low boy, occasionally of mahogany or lacquer, usually of walnut, the popular wood, on which stood a small stand with two uprights supporting a small mirror. These movable stands with drawers were extensively reproduced, later, in America. Subsequently, Brothers Adam, Chippendale, Hepplewhite and their contemporaries abroad gave appreciable consideration to the designing of dressing tables. Angelica Kauffman and others

less famous, decorated them, and painters continued to make them part of interior compositions.

In 1765 John Zoffany painted Queen Charlotte, wife of George III, of England, before her toilet table, with the first two of her fifteen children, the Prince of Wales and the young Princess. The architecture and decorations of the room are largely French, for which there was a great craze at the time. The Queen is carefully posed, one arm resting on the *toiletta*, her beautifully coiffured head showing in the mirror. The dressing table is placed in a large window, after the French manner. It is covered with an elaborate lace flounce, a lace drapery forming a hood over the mirror, altogether very French in effect.

At a later period there are many illustrations of the predilection of painters for the *table de toilette* as accessories to composition. Important among these is a painting by the great French realist, Gustave Courbet, where he depicts in one of his Flemish interiors, "Femme à sa Toilette," a woman arranging her hair at a toilet table of yellow satin, on which rests a carved wood mirror of Flemish workmanship.

The toilet table has persisted, and of late there has been a notable renaissance of early ideas. The modern decorator gives it quite as much, if not greater, consideration than any other article of furnishing, strictly feminine. Not only may the decorator today draw upon the past, but the great variety of design possible in the modern mode allows for flights of imagination hitherto undreamed of.



JACQUARDS

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Present-Day Uses for Old Snuff Boxes

(Continued from page 39)

which any form of beauty inspires. Then there is another style of ornamentation more often found when the panels were copied from the Chinese designs. Each of the side panels and that on the top and inside the lid will represent a different Oriental scene produced by mother-of-pearl, agate, and ivory carved and applied to the gold box. The buildings and trees will be formed of the mother-of-pearl and agate combined, while the figure subjects are ivory, the contrast of the white against the background being very effective.

Other boxes which have reappeared as the interest has developed are those made by the English enamelists of Battersea and Bilston and by the several early English and European porcelain factories. All these are delicately decorated, and some of the enameled specimens have dark blue, pea green, turquoise or claret ground colors, others being painted with landscapes or a portrait on some colored or white ground.

Some of the quite small boxes made of copper and enamel are fitted with a mirror inside the lid. These must not be confused with the snuff-boxes, because they were intended to hold patches which in earlier times ladies were wont to stick on their skin either to hide a defect or to supposedly increase their attraction and it is not difficult to see in these patch boxes the forerunner of the present day ubiquitous vanity case. The early boxes of this type had a polished steel mirror but such are now very rare as glass superseded the steel in 1785.

No few of the smaller porcelain and enameled boxes for snuff have survived in America since the time when snuff taking was popular here. For it was quite as fashionable a habit in this country as in Europe and equally so among the ladies as among the men folk. This despite the efforts of the many who did their utmost to prohibit what, as one Colonial objectionist put it, was a "nauseating rattling of the nose".

The Beauty of Solon Ware

(Continued from page 35)

minute figures and other subjects prove that the few men who have maintained Solon's traditions are artists in every sense of the word.

There are certain features of the work which, if observed, will materially assist any who may be sufficiently interested to test their own artistic skill. Primarily, as previously mentioned, there are very distinct differences between the earlier reliefs, produced from molds and then applied and those achieved by laying on coat upon coat of thin clay with a brush and then carving the details.

On the one hand, we have magnificently modeled subjects in relatively high relief of a brilliant but quite opaque white; but those of the Solon ware vary in intensity and are transparent, which as explained permits a greater attraction owing to the resultant light and shade. Also the draperies and features of the pate-sur-pate subjects are more remarkable because the carver (yes, even an amateur if he is patient) may produce the most minute folds of the fabrics and a sense of life-like roundness to limbs with a subtlety equal to that seen in the work of a master painter.

Some few days ago, we received photographs of two plaques belonging to a collector in Colorado Springs, Colorado. We mention and illustrate these because they are two of the most ambitious and perfect examples of pate-sur-pate decoration that have come to our notice and certainly among the most beautiful.

Each is some 17 inches by 8 inches, the painted and carved clay subjects being on a deep blue ground. These plaques are patently the work of a very skilled artist; nor could they other than inspire present-day artists with a desire to attain a like skill and the ambition to produce similarly exquisite work.

One plaque shows Cupids at play, four of these chubby little figures holding small flower blossoms, flying

above three others who are on the banks of a tiny stream below; the other is a figure of a beautiful young woman carrying a basket of fruit while, clinging to her skirt, is a toddler of some five summers at whose side trots a small dog.

The remarkable technique of the artist especially calls for attention in such details as the curls on the finely shaped heads of the Cupids, the tiny floral blossoms, the fingers and bare feet of the woman and the folds of her dress. And while, at first sight, the very perfection of these subjects might deter an aspiring artist to attempt similar subjects, actually, after some practice and assuming a natural talent, it would be merely a matter of patient skill for an amateur to eventually produce works no less deserving of admiration.

It is a remarkable fact that despite the unquestionable charm of the pate-sur-pate process of decoration, only one English factory is producing it at the present time. That is Minton's where Marc Solon was employed after he left France, and where he remained until his death. Several other potteries succeeded as Solon said, "in mastering the technical secrets," but owing to their having employed only second rate artists, they failed to enjoy any commercial success. Because this art is essentially one where the result entirely depends on the skill of the individual and not upon any mechanical process.

How little the works of Solon and his fellow artists are known in this country is evident from the fact that, other than the Pennsylvania Museum, no one of our public collections includes any examples of pate-sur-pate. Writers have heretofore more or less ignored them, which doubtless explains why its beauty as part of interior schemes has yet to be fully realized.

With the exceptions mentioned in the captions, the illustrations are by courtesy of Meakin and Ridgway Inc.



A Cape Cod Interior by *Leavens*
with the Old and the New in harmony

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The above photograph shows the interesting treatment of a small living room and illustrates the importance of furniture correctly proportioned.

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Wounds and Cavities in Shade Trees

(Continued from page 76)

and may invade and injure the callus. Wounds of large size in which the wood is destroyed before the callus has healed over the opening can never be bridged by the callus. This is due to the fact that the callus is directed by the growth stimulus of contact with the wood and grows inward into the cavity.

Wound decays are injurious to the health of trees for most of the reasons responsible for heartwood diseases. In addition to these, the open wound decays destroy the conducting channels for food and water transfer between the leaves and the roots. This girdling effect not only may retard growth in the parts directly above and below, but will weaken them making them more susceptible to attack by insects and fungi. In the event that they are killed not only is the symmetry of the tree imperilled but more wounds result when these branches are removed.

The obvious remedy for the wood diseases and wound decays would be to prevent wounds as far as possible or to keep them from becoming infected.

All limbs to be removed for shaping purposes should be removed early before they become large, thus insuring that they will soon be healed over. Large pruning wounds containing considerable heartwood will only rarely heal over. In most cases they are certain to become locations of wound decay that will necessitate cavity treatment. This statement would not be true if there were such a thing as a really successful wound dressing. All wounds that are not expected to heal over within one or two years should receive a coating of a wound dressing. The materials used for this purpose have certain defects which leave much to be desired. The checking of the wood and the fact that the best of the wound dressings do not actually protect the wound from infection sooner or later is easily verified by experience with wounds. This should not mean that no wound dressing should be used. Whatever good they may do is worth their application but permanent protection is not to be expected.

After wound decay has started, especially in large wounds, there is little chance that the tree's natural process of closing wounds will be able to cover it. Many types of treatment for cavities in trees have been practiced. These methods have been based upon the theory that all of the infected wood must be removed at the first step. The attempts to do this often necessitate larger openings than originally existed, thus removing important sapwood and bark. Then, if the wound decay is of long standing, extensive amounts of heartwood are removed, which may result in leaving only a thin shell of sapwood now exposed to drying out and air invasion.

Much of the cavity work in ornamental trees does not advertise its value when considered from the standpoint of future protection from the invasion of wound decay fungi. Some workers have used the so-called open method. After removing the last traces of the invaded and discolored wood a wound dressing is applied to the surface and the cavity is finished. This means that the future success of the cavity treatment depends upon a wound dressing to prevent the initiation of further wound decay. The usual history of the open method of

cavity treatment is that new areas of decay soon develop, hidden by the surface layer of firm wood and the wound dressing. It is doubtful if any advantage is gained by successively removing several generations of wound decay areas rather than allowing the original one to advance. To somewhat the same extent and for the same reasons many of the filling methods of cavity treatment have been ineffective. This is particularly true of filled cavities where very evident defects appear, such as deep cracks extending through the filling to the back of the cavity, or where a portion of the filling falls out, or the bark dies back from the edges. Leakage from a cavity that has been filled leads to suspicion that infection may easily be initiated or has been initiated behind the filling. Filled cavities often hide their defects until the presence or extent of advancing decay behind them is shown in some way by declining health in the tree. The new method of X-ray examination of cavities to determine the rate of decay behind fillings will serve the useful purpose of evaluating the success of different methods of treatment.

The newer conceptions of cavity treatment are based upon the sealing of the opening much the same as the natural process of callus closure of the wound operates to halt the advance of wound decay. To attain sealing it was necessary to devise a filling material that would not become defective under the stresses that are set up in the swaying of trees in the wind. Also the contraction and expansion of the filling and the wood must be about equal. Rigid materials cannot have the necessary properties to maintain the sealing action under such conditions as exist in a tree. Furthermore, to seal the wound, callus development must be made certain around the entire circumference of the opening, and the callus must be encouraged to make a tight seal with the filling. The reasons why sealing arrests the wound decays, although commonly observed as occurring in nature, have not been definitely determined. It is thought that the re-establishment of the normal high carbon dioxide content of the gas spaces in the wood may be the principal factor in halting the growth of the fungi.

The subject of wounds and cavity treatment while important is not the only one to consider. Feeding not only improves the ornamental value of most trees but often pays for itself in the increased vigor which cuts down on the pruning bill to remove weak and injured branches annually. Spraying to control the insects and diseases that mar their beauty and decrease their vigor should always be considered in a tree health program. Then when it has been ascertained that these expenditures are justified because the tree is worth it, the cavity work that seems to be desirable should be considered in the budget. This item is put third in the program because it is unwise to expect cavity work to give its full value unless the tree is also fed and sprayed regularly to keep it in healthy condition with a full expanse of leaves. With the increased use of power machinery and newer methods, the cost of cavity work has been brought within the range of an expense that almost any ornamental tree will justify.

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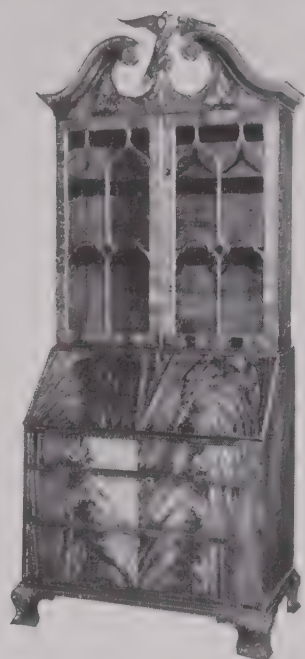
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Windsor Chairs in Country Homes

(Continued from page 43)



Fine yewwood Windsor chair with comfortably broad seat. One of a set of six, Courtesy Bristol Co., Inc.

the first thought is to associate Windsor chairs with long clay "churchwarden" pipes and tankards of ale. While both the pipes and the ale are missing in our time, the same romantic atmosphere may be introduced to a room where the walls and ceiling as well as the other furniture reflect equal simplicity. By that is meant the walls should either be paneled or papered with one of the old time patterns; the ceiling is the better for being beamed and the furniture should exhibit those undecorated surfaces and turned shapes of the period before the coming of the more ornamental styles of the 18th Century.

Let it be said at once, that Windsor chairs are unsuitable with a refectory table. Mention is made of this because more than one ambitious owner of an old-time country home where the kitchen has been transformed into a breakfast or small dining room has sought to associate these 18th Century chairs with the large rectangular tables with heavy legs of the type used many years before. And we hope that any country dealers who may read this will have no objection to its being remarked that this unsatisfactory arrangement is occasionally suggested by their placing Windsor chairs around one of these massive tables.

Were we asked to decide which type of table was most suitable, the answer would be any one of the gate-leg or similar fall-leaf style. The reason for this should be to a great extent obvious when it is remembered that the chairs are constructed almost entirely of finely turned members. Admittedly the legs of a refectory table are turned, but when many of these are compared with the chair legs the lack of proportion cannot be overlooked; on the other hand, whether a gate-leg table has the spiral turnings or the vase shape similar to those of the chairs themselves, there is always that natural relationship which it is imperative should be present.

Another point which most of us are influenced by, but are rarely conscious of, when deciding upon Windsor chairs for a breakfast room: Does not each of us prefer a circular table? And the explanation for our choice is largely due to the fact that the backs of the chairs being more or less concave, a set of them around a table follows the contour of the top. Of course we are attracted to a round-top table also for the sense of pleasant intimacy which it brings and

which adds so much to the charm of a country home.

Formerly, these all-wood chairs were made of ash, hickory, yew and other less costly woods, but today they are being reproduced from the old models in walnut and even in mahogany. When of walnut and the finish is a soft rich brown, they are very desirable with a walnut gate-leg table and other furniture in an informal dining room and even placed singly in other rooms; but it is problematical whether mahogany is a satisfactory medium for the turned shapes of which Windsor chairs are formed.

Their somewhat "solemn demeanor", if it may be so expressed can be transposed to light-heartedness by the addition of a thin pad, covered in some suitable material or even in a colored leather to the seat and tied with tape to each of the legs. This additional comfort is by no means an innovation, for it was customary to use both thin and thick pads almost from the time when this style of chair first appeared. Not that they are uncomfortable without a cushion because though of wood, the actual seat is hollowed and shaped somewhat like a saddle, hence the name "saddle-seat" as applied to Windsors.

One of their outstanding features is the gentle cant or slope of the backs and where they are fitted with arms, the perfect "all-around" support they offer to the body. And despite the backs and arms, the fact that they are constructed of spindles makes them particularly suitable for summer use when we need all the support possible but are seeking as much cooling air as may be moving. Other points in their favor are the robust construction and that even if exposed to the weather for a while, they suffer no harm.

For the several reasons mentioned, the use of Windsor chairs has increased both within the rooms of country homes and on the verandahs and even on the lawns under the trees. When as seats in the shade of some great overhanging bough the advantage of their stout legs and understretchers is evident; who is there who, when sitting near a tree trunk, does not fall into the temptation of tilting the chair? Nor is any chair better suited to withstand the strain of the entire weight being thrown on the two back legs.

As mentioned previously in suggesting the type of room to which Windsor chairs are best suited, it must not be implied that their use need be restricted. At the same time, it is not advisable to have more than two or, in a larger interior, three where the other furniture is of the more advanced styles. For instance, while one walnut Windsor with the cabriole legs and crinoline stretcher would adapt itself in a room where the furniture followed the designs of the Queen Anne period, some consideration would have to be given to the advisability of using more than the one; unless the room was fairly large, because there is always a possibility of their entire difference of construction causing them to be obvious.

In addition to the single chairs with turned spindle backs, the early homes often included long seats with as many as eight legs which repeat the turned shapes of spindle back.

Old Trays and Salvers

(Continued from page 25)



SILVER "waiter" made in the reign of George II in 1730 by Thomas England of London. Engraved with the arms of the Earl of Rochester. A fine specimen of a rare type of waiter. Shown by the courtesy Crichton & Co., Ltd.

Decorating Walls with Rich Fabrics

(Continued from page 53)

Again in modern interiors it is quite usual to find vertical panels of these same patterned damasks reaching from floor to ceiling or one wall only covered with fabric. When such a scheme is followed it is usual to repeat the note and give the room balance by upholstering one or two chairs in the same material.

In the more formal period interiors framed panels of damask in the style of Louis XV are charming. In the photograph shown here of the paneled room by Arden Studios a beautiful all silk damask with a vase motif is selected for panel decoration. The damask which is an unusually fine one has an off white ground against which the pattern of heaped up flowers and fruits in rose and blue green stands out in brocade relief. In a Directoire setting this damask would be magnificent also. If the setting were Georgian instead of French this same damask with a gold ground and design in blue and cream could be chosen, or in a Victorian interior that with a

garnet ground patterned in green and cream would be stunning.

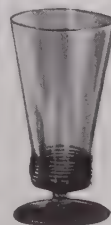
A charming custom of the past was that of hanging silks upon the wall to make the scene of special entertainments more brilliant. Beatrice D'Este even used to transport her elaborately carved chests filled with such fabrics from place to place and the lords of the time even took them to war to make their tents more luxurious. In houses of today we find such hangings hung over the chimney breast or back of the headboard of the bed.

Wherever and however the silk fabric is used it can lend romance, dignity and richness to the setting it enhances. For those who demand practicality as well as charm it is an important consideration that with the aid of a vacuum cleaner the upkeep of the silk covered wall presents no problem. Added to this the fine, well selected piece of silk be it damask, brocade, satin or velvet represents not only an investment in decoration but in a veritable heirloom of beauty.



Room from the Palazzo Sagredo, Venice, which is paneled in green brocade. Courtesy Metropolitan Museum of Art

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A Restoration in an Old Coach Town

(Continued from page 72)

way flanked by delicate fluted pilasters and set beneath a classic white portico to reach which a quaint stepping stone path leads up from the street. There is a long, low wing whose roof sweeps down to enclose a low swung veranda that is carried across and is embodied at the end in a miniature replica of the house itself.

Beyond the house, the ground runs down in different levels, at a distance of some ten feet are box bordered flower plots, laid out in the trim precision of Colonial days, and a mellow brick walk done in herringbone patterns that runs the length of the upper terrace and rambles casually down the slope to flank the garden.

The old relic was once no doubt a farmhouse, since dwelling, woodshed and barn were linked together as a single unit, as was the custom in farm sections, the better to care for the stock in winter. Fundamentally, the house today is little changed. Its chief charm is still the pleasing irregularity of outline and the symmetry of the parts that is the result of good proportions.

That the little farmhouse has kept the aroma of Colonial days and still belongs to the past is a tribute to the skill of Charles H. Umbrecht, architect of the restoration, who in perpetuating old tradition has so happily preserved the fine simple spirit of the original. Not only is he experienced in Colonial work but he is also versed in every phase of house construction, a knowledge gained under the tutelage of his father, a veteran builder of Syracuse.

Moreover, old time craftsmanship is his hobby. And, whether it be a fine bit of classic moulding to be restored, a nicely scaled newel post or balusters, or in fact any detail of special distinction, he not only designs it but very often does the actual handwork himself.

The re-modeling of an old Colonial house has one great advantage over a modern one and this, as the architect points out, is because of the type of construction. Built of massive timbers all tenoned and pegged together it is possible to remove any part or all of the interior if need be, without its affecting the stability of the frame.

So, while we today depend on partitions to hold up the structure, the old house was entirely self supporting wholly apart from the walls. The old farmhouse was typical of the period. It had stout corner posts 14 inches square and great beams, many of them 40 feet long, that spanned the building from end to end. The walls were built of 2-inch plank, set edge-wise, to which was nailed old split lath, and to it the plaster was applied.

To provide for modern requirements it was necessary to create new divisions of space and most of the inside of the house was torn out for the purpose with the exception of the old time parlor, now the living room, which is unchanged. Here, as formerly, the lovely old front door opens into the room and the stairs rise from one corner.

The old chimney was torn out and a new one built to provide for the cheerful fireplace without which no Colonial room is quite complete. New woodwork and trim of pine, enameled white, was added. Incidentally, the nice ship lap facing about the fire opening as also the ornamental panel-

ing over the mantel, reaching to the height of the openings, is of particular interest.

A tasteful, small patterned Colonial gray paper covers the walls and there is an inviting arrangement of Early American antiques with a few really comfortable chairs of the transition period, and some colorful hooked rugs from the owner's really admirable collection. The type of floor used here and throughout the house is well worthy of mention. Built of hemlock plank, screwed down and the screws covered with black walnut plugs, it has distinct individuality and a color quality of no small importance in the general scheme.

But to more than any other feature, the room owes its Colonial charm to the grace and symmetry of the stairs. As in most Early American houses, the old stairs were steep and tortuous. In this instance they rose at an angle of 60 degrees. How well the architect solved the problem of designing a new flight and fitting it into the three feet of space available, may be judged from the illustration.

It has a newel post of fragile beauty, 3 inches overall, slim hand modeled balusters, and a slender black walnut handrail that continues as a constant curve, by ramps and easements but with no abrupt stops. Due to the proper relative proportion of the steps with 7-inch risers and 12-inch treads, the ascent is made both easy and pleasant. Not only did the architect design and build the stairs himself, but he made the mouldings for the various fireplaces and doors with the air of old-fashioned moulding planes.

To get extra space for one bedroom and a bath in the upper story it was necessary to build out a six-foot addition, but here again, as the architect explains, it was a simple matter to cut through the wall without in any way affecting the strength and stamina of the structure.

The dining room, enlarged by pushing back old partitions, has the pleasant air of the old time interior, due in large measure to the low ceiling height of 7 ft. 10 in. which was retained. It is a cheerful room as well for, running the depth of the house, it has two windows overlooking the flower garden, and the old door leading to the porch and by one step down to the grassy dooryard.

The old chimney that started three feet from the floor on brackets was rebuilt for the broad, low fireplace. A new hemlock floor was laid to replace the old one that had sagged. A small door was cut through the wall at the right of the fireplace to connect with a counter shelf in the kitchen. Along one wall a tier of china cupboards, white enamel like the wainscot and trim, and fitted with old "T" hinges, was built in.

A rather unusual decorative quality is given the room by the black and white modern wall paper which is interesting also as showing how really well modernistic detail often harmonizes with Early American furnishings. Gay china in the mahogany secretary desk and cupboards, the bright hues of old hooked rugs and old brasses supply the color note.

There is a small study opening out of the dining room, and to the left a tiny but very convenient kitchen. A bay window was projected out a cou-

(Continued on page 89)

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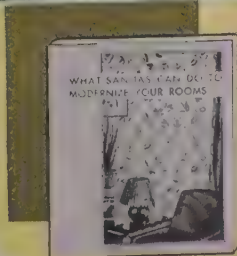
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Chambers
Selling President of the University and
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Dressing the Modern Bed

(Continued from page 58)



A heavy silk cover in a raised modern pattern which suggests the blocks of a quilt covers this dark oak bed. By courtesy Charles P. Rogers

girls in the Hedgelands studio and by older women, who often come for miles on horseback to receive orders and models for work to be done at home. Many of the quilting patterns are original, others are copies or adaptations of old Italian, Spanish, or early Colonial designs. The elaborate Trapunto quilting of fifteenth century Italy is exquisitely interpreted by these needlewomen in bands or three letter monograms. The Imperial quilt illustrated shows an adaptation of the old Colonial feather design.

Called the "Forefathers" spread is a woven cotton coverlet, a replica of a patchwork quilt made in Cherry Valley more than a century ago. Most

attractive are the shadow warp cotton bedspreads. Washable, reversible and sun fast, these spreads are extremely popular as are those of flowered chintz in blue, gold, rose, green or lavender. Ruffled organdy spreads in white or pastel colors are used all the year round as are coverlets of dotted Swiss with deep flounces and frilled spreads of Saxony or Princess lace. Designed for Early American interiors are coverlets of sateen with roller printed pastoral scenes and gaily costumed figures copied from Godey's Ladies Book. Practical and pretty are spreads of natural Basque linen with stripes of orange, yellow and green, black and orange, or red and blue.

A Restoration in an Old Coach Town

(Continued from page 88)

ple of feet in front to form a breakfast nook or a dinette.

In the old woodshed adjoining where the farmer's winter store of great logs to feed the open fires once reached to the roof, is now a bright and shining laundry with the old well, close by the new service porch outside, whose soft spring water is used for washing purposes. At the rear is a narrow hall to link up the main portion with the wing, remodeled from the old barn.

Appealing as is the little house itself, it is the old abandoned barn, now converted into a charming maisonette of four rooms and bath for the convenience of friends who come for an indefinite stay, that most engages the fancy.

A few minor changes were made, such for example as the addition of a little vestibule at the end to protect the entrance and a bay window in place of the old barn doors. A new flight of stairs was built in between the walls and a bathroom arranged in the entry off the rear hall. And, most important of all, a huge new chimney to provide for the great old fashioned fireplace, with an extra flue to take care of the hot air furnace especially installed to heat the wing.

The old hay mow, now the living room, is an almost precise counterpart of the old time "keeping room" in those very early pioneer homesteads of New England. The massive ceiling beams, the vertical pine paneling and

the hemlock floor speak eloquently of the native forests from which most of the wood was hewn.

The paneling is battened with pine strips as are also the pli-wood doors. The tiers of recessed bookshelves are edged with nice pine mouldings and the paneling under the bay window carries out the same effect. The soft tones of the brown woods, given a light stain so as not to lose their quality and texture, the coppery red of the decorative fabrics, the autumn tints of the old hooked rugs and the homely character of the Early American antiques give the room the indescribable air of mellow old age.

The gayly papered dining room and the pine paneled kitchen created out of the old harness room, though very small, are given every possible convenience with not an inch of waste space left over. Two Early American bedrooms occupy the upper floor. Beside the pleasant small paned windows front and rear each has one of those shallow openings close to the floor, known quaintly in early days as "lie-on-your-stomach" windows screened by iron grilles, duplicates of grilles found in a Revolutionary house in Jamesville.

The cost of the original house and the alterations were in the neighborhood of \$14,000.

EDITOR'S NOTE: This house has recently been entirely refurnished with L. and J. G. Stickley furniture.

Now is the time to add new interest to town-house tables!

BACK from the country or the seashore for a season of entertaining in town, you will doubtless wish to add to the sparkle and interest of your table with something new in the way of glass and china.

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Here is a preliminary pencil study for a block print to be printed in several colors. The 5 and 6B Eldorado leads are surprisingly responsive on Cameo paper, and the various color tones can be suggested with the greatest ease.—ERNEST W. WATSON



ELDORADO, "the master drawing pencil," brings *America first!* in the field of fine drawing pencils. Follow Ernest Watson's Eldorado pencil sketches in this magazine. Eldorado Sales Department—162-J—Joseph Dixon Crucible Company, Jersey City, N. J.

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Broadway To Date

(Continued from page 66)

life. Sex seems to thrive in spite of all attempts of censor boards and semi-ecclesiastical and wholly ecclesiastical attempts to put the ancient thing out of business.

But, after all, we are also interested, I note, in crime and money. But all three themes—eternal on the stage—are a branch of another word, another idea—*Pursuit*. Sex is Pursuit. Crime is Pursuit. Money is Pursuit. In fact, when I come to think of it, everything is Pursuit. The secret of life—hence of all successful plays—is Pursuit. Something or somebody must forever pursue something else or somebody else.

What did the public support and keep going—I mean in the legitimate drama as distinct from the musical-comedy field? Why, such keen and biting satire as "Once in a Lifetime," "Grand Hotel," "Five-Star Final," "Private Lives," "As Husbands Go," "Precedent," "The Vinegar Tree," such drama as "The Barretts of Wimpole Street," "As You Desire Me" and "Tomorrow and Tomorrow" (which I didn't like)? There were, of course, many delightfully harmless gold-digger plays like "The Greeks Had a Word for It" and treacle sandwiches like "Mrs. Moonlight." The Guild's best show was "Elizabeth, the Queen." It seemed to be an off season with that organization. Then for the Jeremiahs to think over there was the continued success of Eva Le Gallienne's Civic Repertory Theatre, with "Romeo and Juliet" showing up aces high and the smashing hit of "Camille" (which knocked us all cold with surprise—is romantic tuberculosis coming back?).

GILBERT & SULLIVAN: SIEMPRE!

I have heard persons say that "Tristan and Isolde" and "Hamlet" bored them, that they didn't like Ibsen or Strindberg, that O'Neill was vulgar and sensational; and so on.

But I never heard any one say that he was tired of the Gilbert & Sullivan operas. (The same holds true of the Strauss waltzes.) The Gilbert & Sullivan operas are such perfect works of the art satiric, the art fanciful, the art of daintiness, the art of good manners and the art of vivid characterization that a revival of these operas is as good as a new production.

I have seen "The Mikado" twenty-seven times, "Pinafore" eighteen times, "Patience" fifteen times and "The Pirates of Penzance" ten times. "Iolanthe" I have seen every time it has been produced; but I lost count on that exquisite piece of work.

One of the sensational surprises of the present summer season has been the standing-room-only success of the Civic Light Opera Company's production of the Gilbert & Sullivan repertoire. Is it a sign—a reaction from the rot and rubbish of the music of the average musical (?!!) show?

"FOLLIES OF 1931."

It was away back in 1909 that Florenz Ziegfeld put on his first edition of the Follies. How many of us recall that first night of what was destined to be a revolutionary event in the annals of American musical comedy? For instance, that remarkable dancer Hal LeRoy, the sensation of "The Gang's All Here" and

now the high-mark of Ziegfeld's "Follies of 1931," was not yet born—not by a long shot, for that wild kid is only eighteen years young, I'm told.

The Ziegfeld shows hold up remarkably well after nearly a quarter of a century. This year we have with us Helen Morgan, whose romantic beauty is something to moon over if you're somewhat sentimental. She sings a Noel Coward song, "Half-Caste Woman." Also we see Miss Morgan in a humorous skit on the talking pictures. Then there's Harry Richman, about whom I could never rave, and the usual sketches. Not forgetting Albert Carroll, by the way, a real artist.

"Illusion in White," danced by the Rasch dancers, against what a certain critic called a "Maxfield Parrish sky," seemed to hit the æsthetic bone of the audience.

But it's all Ziegfeld—and therefore an evening's moratorium on Worry.

"UNEXPECTED HUSBAND."

Barry Connors wrote this whirlwind story of souse, sex and some noise. It is distinguished for one feature, and that alone is worth a look on an otherwise rickety but part-time amusing farce.

This feature is the drunk staged by Hugh Cameron. This fellow blows into a speak-easy with his wife in such an uproarious, Gargantuan, caricatural state of inebriety that only the brush of a Daumier could do it justice.

The story is about a mix-up in a speak-easy which results in the wrong couple registering, soused to the gills, in the same room as husband and wife in Jersey City. The rightful owner of the plastered lady comes along—also her Texas father—and the equivocal hilarity continues to the deadly end. But it is Hugh Cameron, the buttinsky Bacchus, who is the whole show.

But doesn't every girl nowadays dream of an unexpected—husband?

"THE BAND WAGON."

This musical revue, by Howard Dietz and George S. Kaufman, is, I should say after mature consideration, about the most artistic and neatest thing of its kind that has been turned out in America. Of course, there are Dietz and Kaufman, two highly intelligent and competent playboy philosophers—so what could you expect? They seldom go to sleep.

The high-liners in this kaleidoscopic series of satires in *petto* are Fred and Adele Astaire, Frank Morgan, Helen Broderick and Tilly Losch. You see, there is no attempt to overload us with stars. In the place of a long list of names we have humor, brains and movement. And, above all, restraint.

"THE THIRD LITTLE SHOW."

When I say "The Little Show" I mean Beatrice Lillie.

I place this incomparable comedienne with the greatest mimics and most intelligent of the entertainers of the age.

Beatrice Lillie can take the most mediocre situations, lines and sketches and lift them, by the subtlety of her gestures and her tone of voice, to something cerebrally comic. She leaves a picture of her personality in your mind as clear-

(Continued on page 94)

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Building for Enduring Beauty

(Continued from page 65)

color as seen against the sky, or because the house is crowned by long towering roofs, with the walls either low or half hidden among the trees. In any case, the emphasis of a dominating material, with the keynote of color and surface finish that it provides, is a sound artistic usage. It tends to prevent disharmony through avoiding spotty and clashing effects, or in other ways causing the design to break up into unrelated parts.

Coming to the individual materials themselves, they may be roughly classed as (1) wall materials, (2) roof materials, (3) metal work, and (4) flooring materials. The more usual wall materials are either of wood or masonry construction, stucco being used either with wood or terra cotta block construction.

In wood wall construction, the finish is usually either shingles or clapboards, with variations of siding of various kinds applied on studs over a sheathing, preferably insulated, which, in turn, is nailed to the studs. Often the wood surface is painted, although good rustic effects may be obtained through staining the surface of the wood in various ways. Of course, where wood is stained or a natural finish is used, the choice of a wood having artistic graining is desirable. Where clapboards or sidings are used, there is room for a wide and artistic variation in the method of laying the shingles or sidings to gain good quality of texture.

Brick-and-stone, or brick and stone used in combination, are familiar as wall materials and for ages endless ingenuity has been poured out in creating a wide variety of effects with their use. In these materials the designer has an endless wealth of ideas to draw upon for a new home. In the case of brickwork, the color and texture of the brick requires most careful selection; but even this is not enough if the brickwork is not laid in the wall with the most appropriate one of the several bonds. In brick bonds the color, width and character of the mortar joint is as important an element as any other. Often great success is obtained by enlivening the effect of the solid brick surfaces by using details, panels or inserts of another material—cut stone, fieldstone, slate, tile, stucco, wood, etc. But care should be taken not to exaggerate the resulting contrasts.

Stone masonry has an endless range of character—from the rough, rustic masonry such as any farmer-craftsman might build, up to the smoothly finished, mechanically squared ashlar of the palatial mansion. In stone masonry, variety, color, texture, type of jointing, and size of the stones and of the stone courses are the chief considerations. Stone, too, like brick, may be used as the main material in the walls; relieved by details of other materials, such as brick, wood, slate, tile, stucco.

Stucco is one of the few exterior materials that is not structural. It is properly a coating, applied to the outside surface of a structural wall, which is built of terra cotta blocks; or else the stucco is applied to a surface of metal lath that is attached to a stud frame. With skillful handling, stucco can yield great richness of artistic effects, through the texturing and coloring of its surfaces, provided,

however, that such effects be not overdone, as is too often the case. Stucco is valuable in furnishing light, colorful surfaces in effective contrast to sky, foliage, and to the roofing materials used.

Of roofing materials there are various effects in shingles, slate, tile, asbestos shingles. Shingles give a harmonious, soft effect that is suitable in many instances. The same is true of slate—with the observation that certain slates are very colorful. Slate, of course, may be employed in cases where the fire regulations do not permit shingle roofing. In the last twenty years tile roofing has had an increasing vogue. Whether it be the rich, highly-keyed effects of the roofs of Spanish type on stucco houses, or the softer flatter tiles—called "shingle tiles"—that are suitable for harmonious combination with brick and stone houses of English or French origin—tile is now one of our most valued and most artistic roofing materials. And, like the other roofing materials—its successful use depends on securing the most artistic coloring, texture and variety of surface, in combination with the other materials selected. Of still more recent origin are the synthetic roofings mentioned, which are receiving increasing attention from discriminating architects. In many cases these too are applied in small pieces, with effects not unlike those of slate or shingle. They have also a pleasing range of color and texture.

The metals are used in countless details—usually small ones—in a country house, where they play a most important function artistically as well as practically. The leaders, gutters, the casement windows with their fine hardware, the shutter hardware, the ornamental metalwork of grille, balcony, railing, weathervane, to mention but a few—these when made of brass, copper or wrought iron or lead or zinc, as the case may be, add just those little touches that tune up and complete the design as a whole.

Lastly, among exterior materials, the floorings of loggia, porch, terrace, and steps should not be overlooked. They, too, are essential to the design. They must be proof against the security of wear and weather outdoors, and they come in a variety of materials. The resources of marble, slate, stone of many kinds, and tile, may be freely drawn upon for the effect desired.

Something should be said about the all-important consideration of durability involved in the choice of building materials for the exterior of the home. To cover this essential side would be to repeat all that was said in the first article of this series on the complex subject of structure and structural materials. Exterior materials, therefore, should be sound and permanent in themselves, in their construction and in their solid attachment to each other and to the other materials of interior structure and finish, wherever they impinge against these. In addition they must be weather proof. Then, as noted here, these exterior materials should be esthetically combined in the most effective way, not only in the individual house, but also in the group effect of the neighborhood or street in order to achieve best results.

This Louis XVI desk might well hold the secrets of an Empire or one's house in town, and do both with distinction. The old world elegance of this exquisitely wrought example will interest both Decorator and client.

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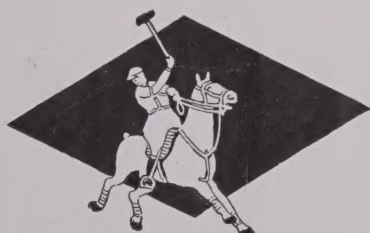


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Broadway To Date

(Continued from page 90)

cut as Charlie Chaplin or Charles Butterworth (who, alas!, has been seduced into the talkies).

In "The Third Little Show" she does an immense amount of this intellectual clowning in various sketches, in one of which she has fun with that intolerable and insufferable snob, the professional late-comer in the theatre.

Ernest Truex, a fine actor, is also in this show. But Mr. Truex belongs on the legitimate stage. Queen Beatrice is the whole boss of this show.

THE NEW "ROAD."

There is a brand-new theatrical circuit in the country, and as this number of *Arts and Decoration* appears it is in full blast.

It is the summer stock theatre. Broadway has moved into these theatres in the mountains and by the seashore, and there promise further developments next season in the production of first-class dramas in these summer resorts.

There is the Newport Casino, for instance, which is now in its fifth season. This building has been restored from the one that Stanford White designed for James Gordon Bennett more than fifty years ago. It is a study in cream-colored basket work with gold leaf, jade green arches and crystal chandeliers and drops. It was in this Casino that Oscar Wilde lectured on his visit to this country fifty years ago.

The Casino is putting on this summer show "The Dover Road," "The Pigeon," "Mary Rose," "The Firebrand," "Pygmalion" and "The Mollusc." Here are ambition and quality.

Then there is the Lakewood Theatre, out near Skowhegan, Maine, made famous by the grand acting of Don Marquis in his own drama, "The Old Soak." This is really the dean of the summer stock companies, having thirty seasons to its credit. It runs from early June to mid-September. This summer Owen Davis' new play, "Just to Remind You," had its premiere there, with Paul Kelly and Sylvia Field in the cast. Other plays by these veterans are "Zoom," "Craig's Wife" (one of George Kelly's best), "So This Is London!" and "Tea for Three."

The Berkshire Playhouse, at Stockbridge, Mass., is in its fourth subscription season. Some new plays—"The Monkey," "The Idiot"—are being done there. The latter—"The Idiot"—is an adaptation by José Reuben of the famous Dostoevsky novel. I hope we see it on Broadway this winter. This house also was designed by Stanford White.

But the list is growing and is interminable. The hunger for the speaking drama is insatiable. For nothing yet has been discovered to replace real human beings.

"A MODERN VIRGIN."

When Elmer Harris's story of the modern young girl who wouldn't be kissed and so forth until she got good and ready hit the town it made a smashing hit. It's the sort of thing that a certain kind of sophisticated mind eats up.

It is delightfully and triflingly immoral (as we used to say in the days of "Hearts of Oak"). There is a young girl, a kind of tomboy, who has the happy little thought of picking names out of the 'phone book (males, of course) and making dates, with the complications which might ensue.



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NOTICE TO OUR CANADIAN FRIENDS

THE DUTY just imposed upon magazines by Canada requires us to revise our prices.

Beginning with the issue of October, 1931, *Arts & Decoration* will be 55c per copy at the newsstands and stores.

No subscriptions will be accepted hereafter except at these prices: One year (12 issues) \$7.00; two years (24 issues) \$12.00. (By subscribing for two years in advance, therefore, you will obtain the old single copy price.)

NOTE: All subscriptions now of record will be fulfilled to their present expirations without additional charge. This means a considerable loss to us in the aggregate, but we value our Canadian subscribers highly and do not wish them to be penalized by this new duty after they placed their orders with us in good faith.

September Business in the Garden

(Continued from page 68)



If tulip bulbs were saved last Spring, they may be planted as soon as the ground is ready. The earlier tulips are planted, the earlier and more evenly they will come up in the Spring

NEXT YEAR'S PERENNIALS

Early September is not too late to sow pansy seed, but no time must be lost. Seedlings should be transferred to frames quickly and grown as rapidly as possible in order to make large plants before growth is checked by winter. Such plants should be kept in the frames until Spring. On the other hand, pansy plants raised from an August sowing may be set in their permanent quarters, or in a nursery bed in September, and they will quickly dig themselves in and come through the winter with smiling faces under the slightest wisp of protection.

Young canterbury bells and foxgloves should be treated the same way as pansies, except that no good

whole clump if it does not look strong and healthy. Do not set new peony plants in the same place where the old ones grew, unless the soil is entirely renewed two feet deep. Make a real effort this month to enlarge the peony collection. A garden ten years old in which new peonies have not been planted every year is well behind the procession, and is missing some of the finest things in the flower world. Hitherto very expensive varieties have been drastically lowered in price in the past few years, and such marvellous peonies as Ama-nosode, Fussyama, Solange, Souv. de Louis Bigot, Kelway's Glorious, Le Cygne, Walter Faxon, Phoebe Cary, Rose Shaylor, Mrs. Edward Harding,



Special pains should be taken to plant tulips at least six inches deep. This is not only beneficial but it gives the gardener a chance to play a sort of conjurer's trick, by filling the bed with chrysanthemums on top of the tulips

has ever come of a September sowing. They must be started early and put into frames or their permanent quarters early this month.

PLANT PEONIES

Now is the time to plant peonies. Take up old plants which seem to be deteriorating and divide them carefully, selecting strong, forked pieces of root with three to five healthy buds on them for replanting. Throw away all spindly, decayed, or woody parts of such plants and discard the

Cornelia Shaylor, Philippe Rivoire, and many others can be bought without wrecking a modest bank account.

Prepare the soil deeply and well for peonies. They are permanent plants and do much better if the food is put down deeply so that their long, fleshy roots may luxuriate in their old age. Surface feeding is likely to be sketchy, and to induce shallow, impermanent rooting habits, and consequent suffering in times of drought. Bonemeal is good for mature peonies.



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Index to Advertisers

SEPTEMBER, 1931

ART SCHOOLS

Boston School of Interior Decoration	96
New York University College of Fine Arts	96
Pennsylvania Academy of the Fine Arts	96

AUTOMOBILES

Chevrolet Motor Co.	Third Cover
Cord Front Drive	8

BAGS AND PURSES

Mrs. Franklin McKey	14
---------------------	----

BUILDING MATERIALS & EQUIPMENT

Shevlin, Carpenter & Clarke Co.	Facing P-65
---------------------------------	-------------

CARPETS—RUGS—LINOLEUM

Armstrong Cork Co.	Facing P-17
Congoleum-Nairn Inc.	Facing P-80
Jonas Bros.	13
Magee Carpet Co.	Second Cover

CHINA—GLASSWARE—POTTERY

Cappellin Glassware Inc.	1
Carbone	87
Wm. H. Plummer & Co., Ltd.	89
Rookwood Pottery Co.	10

FENCES

Stewart Iron Works Co., Inc.	91
------------------------------	----

FINANCIAL

Harris, Upham & Co.	91
---------------------	----

FURNITURE—ANTIQUE

Jacques Bodart, Inc.	3
Brunovan Inc.	9
Di Salvo Galleries	11
Geo. W. Funk	12
Grosvenor Galleries, Ltd.	14
Harriet Johnson	14
Lans Madison Avenue	84
Harry Meyers Co.	6
F. J. Newcomb Mfg. Co.	86
L. G. Pacciarella	10

FURNITURE—REPRODUCTIONS

Jacques Bodart, Inc.	3
Brunovan Inc.	9
Cossé Ltd.	88
Decorators Furniture Co., Inc.	71
Erskine-Danforth Corp.	73
Albert Grosfeld, Inc.	93
Haultain, Inc.	83
Robert W. Irwin Co.	75
Kensington Mfg. Co.	15
William Leavens & Co., Inc.	83
Harry Meyers Co.	6
P. Nathan Sons, Inc.	10
Regent Shops	11

FURNITURE—FOR THE GARDEN

The Erkins Studios	14
--------------------	----

FURNITURE—WICKER—REED AND RATTAN

Grand Central Wicker Shop Inc.	12
--------------------------------	----

HOTELS AND TRAVEL

The Ambassador	94
Chalfonte-Haddon Hall	92
Delmonico Hotel	95
Fifth Avenue Hotel	92
The Plaza	95
United Hotels Co.	94
Waldorf-Astoria	7

INTERIOR DECORATORS

The Closet Shop	13
Elsie de Wolfe	80
Georgian Gallery	12
K. R. Gerry	14
Charles Koster, Inc.	96
L'Elan Inc.	79
Loizeaux Studios Inc.	12
New York Galleries	Facing P-64
The Rorimer Brooks Studios	85
Women Interior Decorators' Association of Chicago	5

LAMPS & LIGHTING FIXTURES

J. A. Lehman Inc.	12
A. Marchand Inc.	91
Helen Woods Studio	14

MANTEL & FIREPLACE EQUIPMENT

Edwin Jackson Inc.	15
Wm. H. Jackson Co.	4
Todhunter, Inc.	85
Ye Olde Mantel Shoppe	11

MEN'S WEAR

Alfred Nelson Co.	93
-------------------	----

MIRRORS

Jarnow & Co., Inc.	85
Jorgensen & Stephan	79

MISCELLANEOUS

Aguilar Tailored Closets	10
American Telephone & Telegraph Co.	67
American Tobacco Co.	Back Cover
Artcraft Radiator Enclosures	14
Joseph Dixon Crucible Co.	90
Home Study Course in Interior Decoration	Facing P-89
H. Jaeckel & Sons	83
Lyon Furniture Mercantile Agency	96
Frank Netschert Inc.	12

MODERNISTIC FURNITURE

Johnson Furniture Co.	17
-----------------------	----

PAINT

Aluminum Company of America	Facing P-81
-----------------------------	-------------

SILVER

E. Schmidt & Co.	88
------------------	----

TREE SURGERY

F. A. Bartlett Tree Expert Co.	69
Davey Tree Expert Co.	Facing P-16

UPHOLSTERY & DRAPERY FABRICS

Cheney Brothers	81
H. A. Elsberg	13
Johnson & Faulkner	2
The Orinoka Mills	82
F. Schumacher & Co.	63

WALL COVERING

Harriett C. Bryant	91
Standard Textile Products Co.	Facing P-88

WINDOW SHADES

Athey Company	90
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WROUGHT IRON

Henry P. Howe Co.	13
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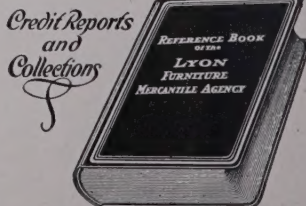
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